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**I**N isolated grandeur St. Paul's stands as the crowning achievement of Wren's genius, his monument throughout the ages. Many fine buildings have arisen of recent years within that area famous for the work of Wren and witness to a newer genius exercised in overcoming difficulties of design and structure peculiar to the conditions of our day.

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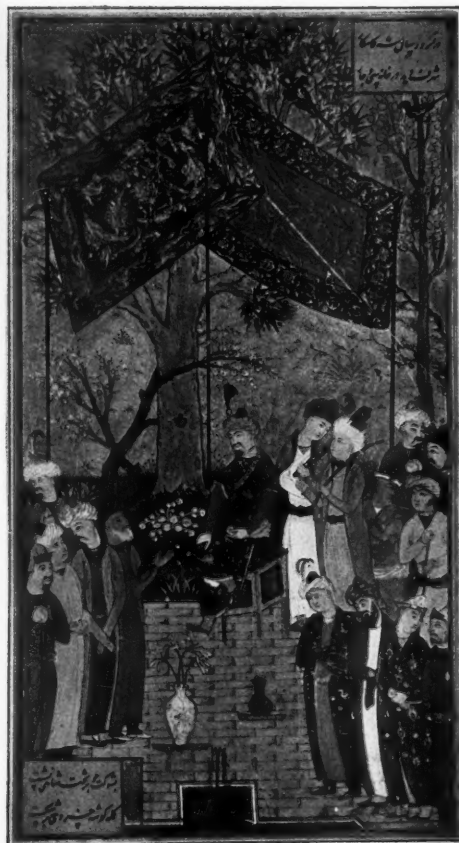
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I.



2.

Plate I.

February 1931.

(1). *A PERSIAN DISH* with a sunk medallion in the centre. An example of twelfth-century sandy white ware, with blue, turquoise, aubergine, and brown-yellow under clear glaze. (2). *TIMUR HOLDING AUDIENCE*. From a Persian manuscript *Life of Timur*, dated about 1500, in the Chester Beatty Collection. These illustrations are reproduced from The Catalogue of the Eumorfopoulos Collection, by permission of Messrs. Ernest Benn.



# An Engagement *might* be Announced . . . . A Marriage *could* be Arranged . . . .

*A Question for the Royal Society of Arts, the Design and Industries Association, and the Society of Industrial Artists.*

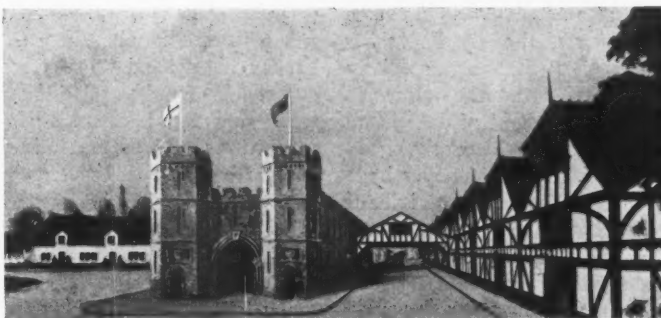
By John Gloag.

IN many branches of industry in this country there is a belief that art doesn't pay and could never be made to pay. If any manufacturer should display signs of imagination, one suspects that finance, as represented by that queer uncreative machine, the accountant, becomes nervously repressive. The accountant speaks and thinks of "tangible assets," and is often incapable of imagining that anything exists that cannot be recorded upon a balance sheet. It is because of this belief in the immutability of financial procedure and industrial caution, that ingenious crooks are occasionally able to indulge their gifts of manipulation with the innocent support of perfectly honest gentlemen in the banking and accountancy world, and that nearly every country in Europe is far ahead of England in every branch of industry that depends for its health upon a working partnership with art. How long manufacturers who are blind to the importance of this partnership can avoid having their bluff called by the Official Receiver, depends upon the pace of education at home; but the shrinking of their business owing to the loss of foreign markets will come long before the final oblivion that awaits the unprogressive concern.

In civilized countries it seems perfectly obvious that manufacturers and designers should work together for their mutual benefit. Most European countries have organizations to facilitate such contacts, and the directors of industry give them the financial stability that enables them to render practical service. Attempts have been made to run such organizations in England; and the history of those attempts is a severe comment upon commercial perception. The two or three guineas per annum that a minute number of firms contributes to these associations are too often regarded as doles to bolster up ideals, and are liable to be lopped off the budgeted expenditure any year.

The two most important organizations that could act as liaisons between art and industry and are potentially of immense value for this purpose, are the Royal Society of Arts, and the Design and Industries Association.

The Society of Arts was founded in 1754, was incorporated by Royal Charter in 1847, and in 1908 was allowed to add "Royal" to its title. The object of its founders was "the Encouragement of the Arts, Manufactures, and Commerce



From the cover of an official pamphlet: the buildings for the British Empire Exhibition at Buenos Aires, 1931.  
"Now isn't that just the cutest bit of old-world design!"

of the Country," and their encouragement was planned to take the form of rewards for inventions and improvements in various departments of industry and applied science and art, and for work of merit in the Fine Arts. Agriculture, chemistry and branches of engineering, came within the scope of the Society's terms of patronage; and courses of improving and interesting lectures became part of

the yearly programme carried out in the spacious and beautiful building in John Street, Adelphi, that has housed the Society from its early days. Since 1854, examinations have been held three times a year under the auspices of the Society in subjects that include "the principal elements of Commercial Education and Modern Languages."<sup>1</sup> Three years ago Mr. Baldwin blessed a further extension of the Society's activities, and incidentally disclosed his ideas of the function of a body dedicated to "the Encouragement of the Arts, Manufactures, and Commerce of the Country," by inaugurating a fund for the Preservation of Ancient Cottages.

It will be seen that the Royal Society of Arts suffers from a strange diversity of intention, and although it has, during its long lifetime, created and maintained an organization that handles its departments in an efficient, civil-service-like way, it cannot encourage "the Arts, Manufactures, and Commerce of the Country" with any semblance of inspired leadership. Only in one branch of its work does it attempt to bring about co-operation between manufacturers and designers, and that is on the yearly occasion when it organizes a competition for industrial designs, for which a number of manufacturers put up prizes which are supplemented by the funds of the Society. This competition is a small-scale model of a great exchange of technical needs and educated ideas that the Society might create if it concentrated its work, its funds, and its traditional prestige upon the most urgent problem that oppresses the arts and manufactures of England today. As it is, the competition attracts students whose work, for the most part, reveals an almost unbelievable paucity of talent, as the frank reports of the competition judges often indicate, and whose lack of technical knowledge in the sections of industrial production for which they are so blithely prepared to provide designs, is a damning indictment of contemporary art education. The prizes which

<sup>1</sup> Quoted from the Proceedings of the Society.

## A MARRIAGE COULD BE ARRANGED.

manufacturers offer for designs for architectural decoration, furniture, textiles, pottery, glass and printed matter, are only likely to attract students, but, although small, they are crumbs of encouragement to developing talent, and the prizes offered by the Society, if not large, are usually attached to subjects that afford opportunity for the designer to indicate how far he (or she) is aware of the modern world, its needs, and its tastes. But the competition lacks generous and sustained support from industry, and the Society, instead of beating up funds and waking up manufacturers, and fertilizing the idea that comes up year after year in this competition—the idea of effective and continuous co-operation between industry and art—lavishes interest and energy and collects money for the purchase of an “old-world” village and a row of “old-world” cottages, thereby impinging upon the functions of other bodies that are specially organized to do this sort of thing, and ignoring the new world in which England is becoming hopelessly out of date in all those matters the Society was founded to encourage.

The Design and Industries Association could never have been formed in a civilized country, because no civilized country would have permitted industry to get into a condition in which its products were so fantastically inept, that manufacturers had to be reminded that fitness for purpose was a basic principle of design in teapots, tables, houses, and hot-water bottles. It was with the object of propagating the elementary common sense represented by the phrase “fitness for purpose” that the D.I.A. was founded some fifteen years ago. It has limped along, crippled by lack of funds, ever since. It has, in the past, been a trifle “arty and crafty,” even as it is now becoming truly rural in its interests; but it has stuck to its principle of fitness, and its propaganda has not been without influence, although that influence has been limited by lack of support from that section of the community the Association exists to serve. For a time the D.I.A. was associated with the British Institute of Industrial Art; but apparently the experiment did not work.

If organizations with common aims could merge, perhaps to their mutual invigoration, a concentrated effort to improve English standards of industrial design might be made. An obvious triple merger must come to the mind of anyone who gives thought to the needs of industrial art, namely: the Royal Society of Arts, the Design and Industries Association, and the recently formed Society of Industrial Artists. These three bodies in association could represent design and designers powerfully and commercially. It is only by commercial representation that they could convince manufacturers they were worth consideration. All the independent bodies who attempt to make industry attend to its business with art, are ignored or half-contemptuously humoured by manufacturers, because it appears to be difficult for manufacturers to imagine that people who are giving time and energy to propaganda and education in a purely disinterested spirit, can possibly be serious.

If, therefore, a Society of Design was formed by a fusion of existing societies, and represented the designer, becoming a sales organization for his work, it would have more respect from the business community, which would at last begin to understand that design could become a “tangible asset.”

At the moment, if a firm of manufacturers wants to make some experimental designs with a new material that can replace an accustomed material, in the making of furniture for example, how can its directors get in touch with designers best qualified to serve their particular needs? It is pure luck,

nine times out of ten, if they employ the right man or woman to advise them; generally they get the wrong one, and the resulting failure discredits art for five or ten years in that particular business. If a Society or Academy of Design existed, it could give immediate and practical help to such a firm. It would make itself known to manufacturers through contact with the various Chambers of Trade and Commerce up and down England. Its story could be bluntly condensed into a variant of a famous slogan: “You want the best art; We have it!”

The Society would know—what Government departments never seem to know—who were the most intelligent and able designers for any type of work that might be needed on those occasions when Britain has to express herself artistically to an international audience. Usually on such occasions Europe titters, and America says: “Now isn’t that just the cutest bit of old-world design!” Instead of making ourselves ridiculous in the markets of the world with mock-Tudor exhibition pavilions, and imitations of things originally made by craftsmen of the seventeenth and eighteenth centuries, we might be able to prove that the art of the country that produced Wren and Chippendale and Wedgwood, still lived and breathed.

This perfectly possible, but as yet unbegotten, Society of Design, would organize exhibitions of contemporary work in every manufacturing centre in England. Examples of Continental work would be included among the exhibits, not for imitation, but to make manufacturers aware that there was a modern movement in every branch of design, and to illustrate the different manifestations of that movement. A Government subsidy to support the Society and extend its work, would have far more effect upon standards of taste in England, and would do far more to elevate artistic appreciation, than the artificial respiration of Grand Opera.

The level of artistic appreciation may best be judged by observing the designs, produced by underpaid copyist hacks, that manufacturers find acceptable—in the textile and furniture industries, for instance. Many manufacturers would deny that they were indifferent to the need of art in industry; but what they mean by “art” is the weak adaptation of traditional patterns, or the timid imitation of Continental ideas. The studios or pattern-making rooms attached to their works are generally occupied by half a dozen or so of the imitation artists who are released in scores every year from every art school—boys and girls who have industry without invention, mediocre ability in draughtsmanship, no ability at all in design, and seldom any conception of what design means. These “artists” are treated as superior or inferior “hands,” according to the temperament of their employers; and the degree of contempt or respect in which “art” is held by those employers, regulates their wages. No man of business would confuse a manager with a clerk, but the mere draughtsman is constantly confused with the designer in the minds of many directors of industry.

British industry has to learn, not only that art can pay, but that before it can pay it has to be paid for. A competent artist wants a fee that exceeds the monthly wage of an office boy.

For a nation of shopkeepers we have an astonishing record of incompetence, not only in selling our goods, but in knowing how to keep abreast of change. If industry remains blind to the commercial value of design, then the shop window will soon become a blind blank space to match the eyes of the shopkeeper, for the shutters will be up, permanently.

# A History of The English House

By Nathaniel Lloyd.

## XXVI.<sup>1</sup>—Later Eighteenth Century: Early Nineteenth Century : Revivals.

Kings :

GEORGE III .. 1760-1820.    GEORGE IV .. 1820-1830.    WILLIAM IV .. 1830-1837

PERHAPS the works of William Pain, "architect and joiner," had the greatest sale of any during the latter half of the eighteenth century. He published in 1763 *The Builder's Pocket Treasure*; in 1774 *The Practical Builder's and Workman's General Assistant*, which contained Rules of Carpentry, Details of the Orders, and Plans and Elevations of Houses. In 1781 appeared *The Builder's Golden Rule*, which consisted mostly of copperplate illustrations covering the usual subjects; and in 1786 *The British Palladio*. In 1790 *The Practical House Carpenter* appeared and quickly ran into several editions, the seventh being dated 1805. Although covering the same ground as previous works, including his own, the selection of subjects and the practical nature of the working drawings was superior and, no doubt, so useful as to cause great demand for copies. At the end of this book are lists of prices of materials and labours in considerable and orderly detail. The elevations for houses are consistently bad, as are the plans when the author departs from those for small and moderately-sized houses, such as he was accustomed to work upon. The list of tradesmen-architects might be extended to include A. Swan, J. Crunden, and others who wrote useful books. Most of these men were carpenters. They wrote for other carpenters and tradesmen. They all emphasized the importance of knowledge of the Orders and of designing in strict accordance with them. The details which they circulated are still to be found, copied or varied to taste, all over the country. These were the textbooks of village tradesmen, who read, mastered, and applied them to their daily works, to which their names are not attached, but which are still convenient, dignified, and reasonably scholarly dwellings. Such tradition is lost even more irretrievably than the Gothic vernacular tradition, because that is still perpetuated by the workman, copying examples and following customs; but the 'village classic' is dead: how dead may be realized if we try to imagine a village builder of today applying himself to set up a Doric doorway according to Palladio. It is doubtful whether there is now one in all England capable of doing what was a commonplace act in his trade 150 years ago.

<sup>1</sup> The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January—July, October, November 1928; January—May, October—December 1929; and January—April, June, July, October—December 1930.

Amongst legitimate architects, Sir Robert Taylor, 1714-88, was son of a stonemason and was apprenticed to Sir Henry Cheers, sculptor and mason. He studied in Italy and returned to England to practise as a sculptor, a conspicuous example of his art being in the pediment of the Mansion House. About this date (1753) he devoted himself to the practice of architecture, and during the next thirty-five years designed many buildings of importance in London and in the country. Of the latter, Heveningham Hall, Suffolk, may be mentioned, and Ely House, Dover Street, W. (Fig. 582), was built for the Bishop of Ely, 1772. Heveningham was altered later by James Wyatt; indeed, many of Taylor's buildings have been modified or destroyed. He was a sound architect, well versed in Palladian design.

Until the advent of the brothers Adam, Sir Robert Taylor and James Paine, 1716-89, shared most of the important architectural practice. In 1767 was published *Plans, Elevations and Sections of Noblemen and Gentlemen's Houses*, by James Paine, architect, "one of the Directors of the Society of Artists of Great Britain," in the preface to which he records that:

The Author . . . began the study of architecture in the early part of his life, under the tuition of a man of genius,<sup>1</sup> and at the age of nineteen was entrusted to conduct a building of consequence<sup>2</sup> in the West Riding of Yorkshire, in the execution of which he acquitted himself so much to the satisfaction of his employer, . . .

The *Dictionary of the Architectural Publication Society* gives a long list of his works, with notes of the alterations made to them by other hands. Beginning as a Palladian, Paine had to follow the fashion set by Adam, and in plate xci of his book he illustrates ceilings at Brockett Hall, which abound in representations of animals in the Etruscan manner and in thin ornament.

John Wood the younger, of Bath, succeeded his father and completed works begun by him. Of his own work, Royal Crescent, 1769, is illustrated (Fig. 522), and may be compared with his father's terrace houses in Queen Square (Fig. 449).

James Stuart, 1713-88, whose long residence in Greece and publication of the first volume of *The Antiquities of Athens*, 1762, secured for him considerable reputation and the appellation of "Athenian Stuart," designed the

<sup>1</sup> Mr. Thomas Jorfy.

<sup>2</sup> Nostell Priory. Illustrated in *Vit. Brit.*, iv.



## THE ENGLISH HOUSE.



1747. King: George II, c. 1765. King: George III. Second half of the 18th century. Second half of the 18th century.  
FIG. 565.—Doorway of a house in Northiam, Sussex. FIG. 566.—Elmer House, Farnham, Surrey. FIG. 567.—Castle Street, Farnham, Surrey. FIG. 568.—The Barons, Reigate, Surrey.

Photo by courtesy of the Victoria and Albert Museum.



Third quarter of the 18th century. c. 1768. King: George III.  
FIG. 569.—No. 36 Great George Street, Westminster, London. FIG. 570.—Alfred House, Bath. John Wood the younger, Architect.

FIG. 565.—The flat door-hood on consoles is found, in southern counties, in many eighteenth-century houses. Often, instead of consoles, the brackets are of earlier character and have deeply-cut profiles. FIG. 566.—A doorway of unusual design and fine quality. The scrolled ends to the lower step are frequently seen in earlier work, but less often in later work. FIG. 567.—Similar Doric doorways, with pilasters or columns and triangular pediments, and dating from 1751 to 1780, are to be seen in many old towns. FIG. 569.—The doorway and doors are of pine. FIG. 570.—A fine example of a doorway in the classic manner. The form of the pediment on which the bust of Alfred the Great stands, anticipates the manner of Sir John Soane. The window arches are peculiar, inasmuch as each extends over two windows, the keystone being over the intervening pier. All the window reveals are splayed, but this may be an alteration. The ironwork of the lamp-holder and the torch extinguishers on each side are excellent examples of this date. The railings are simple and are without panels or scrolls.

Gwilt's edition of this work, published 1825, is the best known. This was, at the same time, the most scholarly and most complete book upon the subject which had been produced.

St. James's Place front of Spencer House, perhaps the best known of his works. He was also the architect of No. 15 St. James's Square (Fig. 521).

James Gandon, 1742–1823, was a pupil of Sir William Chambers, who, with John Wolfe (architect to the Board of Works) published vols. iv and v of *Vitruvius Britannicus*. His works were mostly public buildings, of which the Custom House, Dublin, is the finest.

Sir William Chambers, 1726–96, whose father was a Scotsman, was born at Stockholm, and was sent to Yorkshire to be educated. At the age of sixteen he went as supercargo to the East, and the impress of Indian and Chinese architecture is often a feature of his own works. In 1757 he published *Designs of Chinese Buildings, Furniture, Dresses, &c.*, from notes and measurements made whilst at Canton. One effect of this book is to be seen in furniture of the period, popularly known as "Chinese Chippendale." In 1759 Chambers published *A Treatise of Civil Architecture*; the third edition of which, published in 1791, he entitled *A Treatise on the Decorative Part of Civil Architecture*.

Chambers studied both in France and in Italy and, on returning from his first visit in 1755, was appointed instructor in architecture to the Prince of Wales, afterwards George III. Shortly after, he designed the gardens and buildings at Kew, some of which, like the Pagoda, are "in the Chinese taste"; others, as the Orangery, 1761 (Fig. 519), are in more sober fashion. He was architect of many great buildings, the most distinguished being Somerset House, 1776, and the most beautiful, perhaps, the Casino at Marino, Clontarf, Ireland. Melbourne House, Piccadilly, now Albany, 1767 (Fig. 520), shows his treatment of a purely domestic building. Chambers was the greatest rival of the Adam brothers. Of contemporary architects, he was least affected by the fashions they introduced, and succeeded in avoiding the eccentricities of the opposing schools. His style was Palladian, tempered by experience obtained during Continental journeys, and by his own sound discrimination. He kept burning the candle of true classic tradition which still shed its beams in a "naughty world" of Gothic and Classic Revivals.



c. 1768-74. King: George III. FIG. 571.—No. 13 John Street, Adelphi. The Brothers Adam, Architects. c. 1768-74. King: George III. FIG. 572.—Adam Street, Adelphi. The Brothers Adam, Architects. c. 1780. King: George III. FIG. 573.—No. 38 The Close, Salisbury. King: George III. c. 1785. FIG. 574.—West Street, Farnham, Surrey.

Reproduced by courtesy of the Curator, Soane Museum

FIG. 571.—An example of applied decoration to a doorway. The ironwork is complete with lampholders and link extinguishers. FIG. 572.—One of the most ornate doorways of this period. The panelled doors are of nineteenth-century date. FIG. 573.—Greek influence is to be seen in some of the detail of this doorway. The fanlight semicircle is stilted. The brass knocker is a popular type. FIG. 574.—Grecian influence is evident in the capitals of the columns and in the treatment of the frieze. The tracery of the fanlight is a departure from conventional patterns. The door has four raised panels, and two flush panels which are only outlined by bead and quirk. The door scraper is contemporary. FIG. 575.—The projecting porch is of later date than the columns of the doorway. FIG. 576.—Although this doorway has considerable charm, the detail of the pilaster panels, and the panels over them, is characteristic of the decline



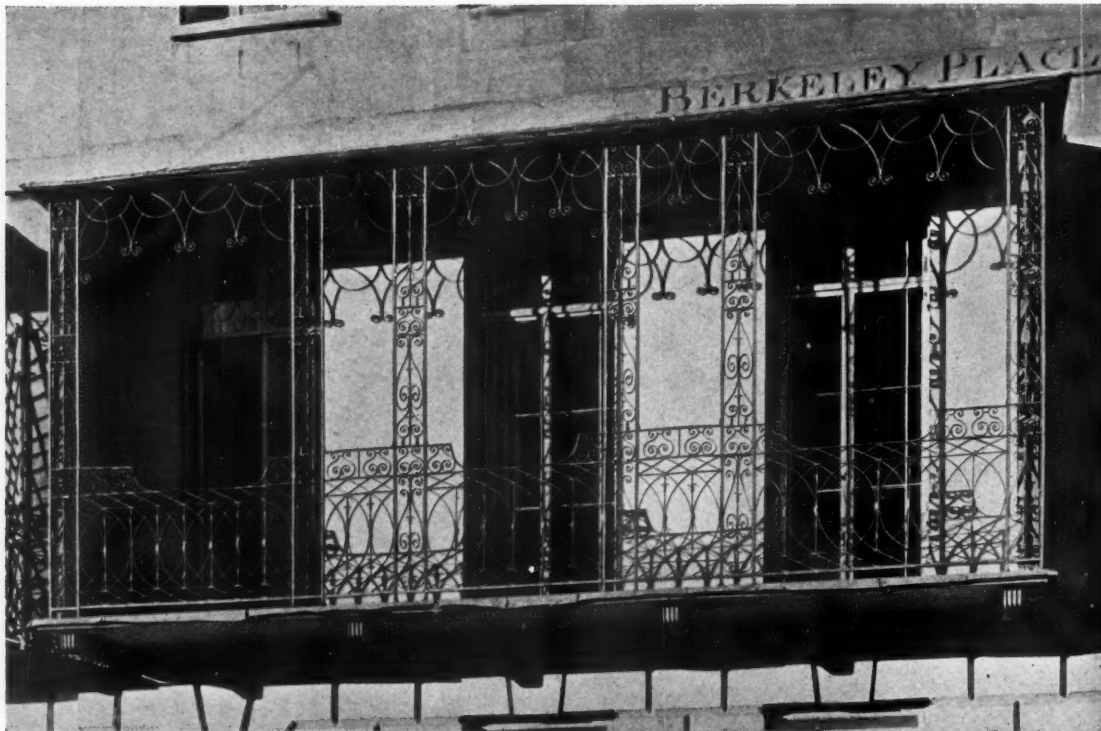
Late eighteenth century. King: George III. FIG. 575.—The White House, Chipping Ongar, Essex. c. 1800. King: George III. FIG. 576.—No. 111 High Street, Rye, Sussex. King: George III. Late eighteenth century. FIG. 577.—Mells Park, Somerset. Sir John Soane, Architect.

in design. The door panels are sunk with mouldings and croisetted. The scraper is sunk in the wall. FIG. 577.—The outlining of the panels in this door by incised channels is characteristic. Similar effects were produced by Soane in internal woodwork by inlaying mahogany with bands of ebony or other contrasting material.

Thomas Leverton, 1743-1824, son of a builder at Woodford, Essex, was an architect of the Adam school, who built many houses in town and country. Parts of Bedford Square, W.C., are by him, and he lived for some years in No. 13. He employed J. Flaxman, the sculptor, upon his decorations.

Henry Holland, c. 1746-1806, is best known in his associations with the rebuilding, 1788-90, of Carlton House (demolished 1827) for the Prince of Wales, but he was a fashionable architect who enjoyed a large practice. He built Brooks's Club, St. James's Street, 1777; Southill Park, Bedfordshire, in the decoration of which he combined Greek and Roman Classic Revival with the French of Louis XVI manner. He showed independence in design, contrasting with the slavish imitation, by other architects, of the brothers Adam.

To every architect who has a sense of artistic composition, there is a temptation to demolish existing buildings, or to alter them to suit those of his own conception. Respect for ancient things and appreciation of their qualities are restraints which have preserved to us many of those buildings which we value greatly, but some designers have been drastic and remorseless. Of these the Wyatts (James, 1746-1813, and his nephew, Jeffry, 1766-1840, who changed his name to Wyattville and was knighted 1828) are conspicuous. A mere list of the alterations made to existing houses, cathedrals, and of the buildings demolished to make room for their own compositions, would be too lengthy to include here. Even their successes in producing picturesque results, as in the alterations at Windsor Castle, cannot excuse their cruel treatment of what should have



Early nineteenth century. King: George III.

FIG. 578.—Balcony in Berkeley Place, Cheltenham.

FIG. 578.—A verandah-balcony, of which a great variety of designs remain in London and in the provinces. Iron and lead were used for the ornament, and balconies were greatly developed from the simple rails, of which they were formed in the seventeenth century. FIG. 579.—A balconette with a canopy and door-head in metal (see also FIG. 556).



Early nineteenth century.

FIG. 579.—In Oxford Street, Cheltenham.

been regarded as national monuments entitled to respect. James Wyatt well merited the name of "Wyatt the Destroyer" with which Pugin branded him, and his nephew was equally unscrupulous.

The two architects who most influenced architecture in the closing years of the eighteenth and first quarter of the nineteenth centuries are Sir John Soane and John Nash, but upon very different lines.

Sir John Soan, or Soane, 1753-1837, was son of a mason, pupil of George Dance the younger and of Henry Holland. Distinctions won whilst studying in the Royal Academy Schools, induced Sir William Chambers to introduce him to George III, following which Soane set out upon the Grand Tour, which included Rome, Sicily, and Malta, but stopped short of Athens. On his return in 1780 he quickly built up a practice, and in 1788 won, in competition, the position of Architect to the Bank of England, where his supervision of building operations extended from 1794 to 1823, by which date the whole structure had become one design. The essential difference between his and Adam decoration (which consisted of the adaptation of Etruscan and grotesque ornament) was the substitution by Soane of a linear and surface treatment peculiarly his own,<sup>1</sup> an instance of which is seen in inlaid rectangular lines of wood in mahogany doors, panelling, etc.,

<sup>1</sup> Introduction to *A Description of the Residence of Sir John Soane*, by Arthur T. Bolton, F.S.A., 11th edition, Oxford.

and in similar incised lines as in the porch at Mells Park (Fig. 577). Notwithstanding these originalities and his differences with Sir William Chambers, and Sir Robert Taylor whom he supplanted, Soane was a staunch classicist, who inclined towards the Greek, and whose catholicity is manifest in his Lectures<sup>1</sup> delivered to students of the Royal Academy, 1809-36, and in his own completed works, as at Tooting, Bucks (Fig. 546), Pitzanger (Fig. 553), and his house at 13 Lincoln's Inn Fields. The quality of Soane's composition is manifest in his design for the entrance gateway at Tooting (Fig. 563), where he handles simple masses with an ability seldom surpassed.

John Nash, 1752-1835, was a pupil of Sir Robert Taylor, and the most fashionable architect of the early years of the nineteenth century. In 1793 he designed Regent's Park, in 1811 the houses near it, and in 1813-20 Regent Street, which completed the scheme. He also designed the eastern

<sup>1</sup> Edited by Arthur T. Bolton, Publication No. 14, Soane Museum.



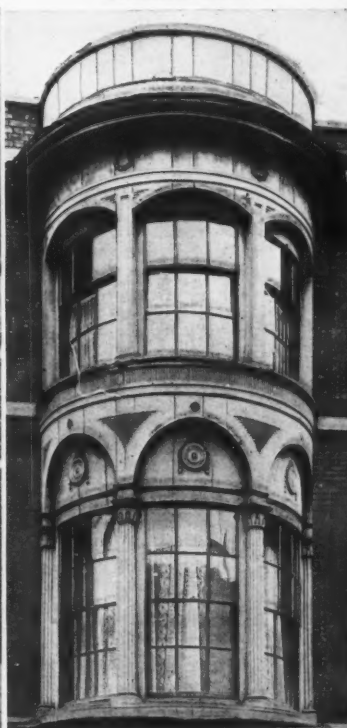


Second half of the eighteenth century.  
FIG. 580.—Cupola House,  
Folkestone, Kent.

c. 1772. King: George III.  
FIG. 582.—Ely House, Dover  
Street, London.  
Sir Robert Taylor, Architect.



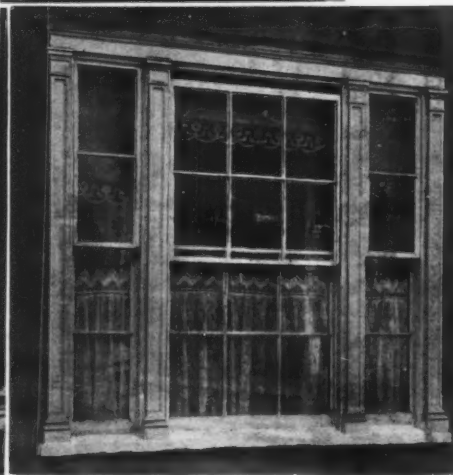
c. 1790. King: George III.  
FIG. 583.  
An oriel window in High Street,  
Colchester, Essex.



c. 1790. King: George III.  
FIG. 584.  
In High Street, Colchester,  
Essex.



1772-5. King: George III. Late eighteenth century.  
FIG. 581.—A Venetian window  
in the Adelphi, London.  
The Brothers Adam, Architects.



King: George III.  
FIG. 585.  
A three-light window at Farnham,  
Surrey.

FIG. 580.—Bay windows, curved or semi-hexagonal, became popular about the middle of the eighteenth century. FIG. 581.—The fan filling of the arch over the centre window was a favourite device; there is another example over the principal window of Boodle's Club, St. James's Street, London, which was designed by John Crunden (compare with the venetian windows illustrated in FIGS. 477, 478). FIG. 582.—Ground-floor and first-floor windows were still in the Palladian manner at this date. FIG. 583.—The semicircular treatment of an oriel window lighting first and second floors. The remarkable variety of window forms about this time shows the ingenuity of carpenters. FIG. 584.—Three types of windows in the upper part of a house, showing variations in the use of components of the Orders. FIG. 585.—A three-light window in which the jambs and mullions are treated as panelled pilasters.

## THE ENGLISH HOUSE

portion of Carlton House Terrace, following the demolition of Carlton House. Few architects have the opportunity of designing such important and extensive town areas as these cover, and Nash accomplished his task with credit.

Although other architects (including Soane, Decimus Burton, Smirke, and Abraham) furnished designs for the various buildings, the general scheme and the Regent Street façades were left to Nash, as architect to the Commissioners. His handling of the street had scale and unity, which the new Regent Street lacks, the new quadrant alone possessing any of the qualities of the old one. Nash recognized that it was not sufficient to design street blocks as complete compositions, but that successful design must take cognizance of the street as a whole, and the relation of each block-unit to those adjoining and opposite. It may be recalled that, although for many years preceding rebuilding, Regent Street was devoted entirely to trading purposes, Nash designed its buildings as shops with residences over them, which were described as suited for occupation by retired Indian Civil Servants and their families (Fig. 555). Although Nash showed ability in town planning in the picturesque disposition and handling of masses, his work had nothing of the great manner and cannot be regarded as other than debased classic, although the degradation had not proceeded as far as it was to do at the hands of his successors. His own house in Dover Street (Fig. 554) illustrates his abilities and his limitations. Nash perceived the possibilities of the use of stucco (which the Adam brothers had done much to popularize), recognizing the economy with which effects could be produced with it and its suitability to the climate of London, in the ease with which grimy buildings could be freshened up by repainting. His devotion to stucco was wittily recorded in the lines:

Augustus at Rome was for building renown'd,  
For of marble he left what of brick he had found;  
But is not our Nash, too, a very great master?  
He finds us all brick and he leaves us all plaster.

James Paine,<sup>1</sup> writing of an architect's "requisites," said:

It is indispensably necessary that an architect should be perfectly acquainted with the quality and value of every material employed in the construction and decoration of a building, and also with the value of the labour of the several artificers. Without this knowledge it will never be in his power to do justice to his employer, for if he is ignorant in these particulars, he must necessarily call in the aid of workmen, and, in that case, unavoidably submit to the gratification of their avarice . . . and, thus, instead of being the principal, become subordinate.

Paine had no opinion of "the born architect," holding that

an architect should be bred an architect.

Sir John Soane<sup>2</sup> defined the duties of an architect almost exactly in accordance with modern standards:

The business of the architect is to make the designs and estimates, to direct the works and to measure and value the different parts; he is the intermediate agent between the employer, whose honour and interest he is to study, and the mechanic, whose rights he is to defend. His situation implies great trust; he is responsible for the mistakes, negligences and ignorances of those whom he employs; and above all he is to take care that the workmen's bills do not exceed his own estimates. If these are the duties of an architect, with what propriety can his situation and that of the builder or contractor be united?

In his first Lecture,<sup>1</sup> delivered to students of the Royal Academy, 1809, Soane also says:

In this country we have long had too much reason to complain of mechanics of every description, from the bricklayer to the paperhanger, being identified with Architects; and, what is equally fatal to the advancement of the Art, that Architects who ought always to be the intermediate persons between the employer and the employed, lose that high distinction and degrade themselves and the Profession by becoming Contractors, not only in the execution of their own designs but likewise those of others. Let our young Artists follow closely the precepts of Vitruvius . . . that our great Public and Private works will no longer be entrusted to ignorant mechanics, nor our streets and public places disgraced by the errors of mercenary men, nor by the mistaken and misapplied fancies of speculators.

No doubt Soane had in mind the brothers Adam and also such practitioners as William Pain, architect and joiner (to whom allusion has already been made), who, in the preface to his *Practical Builder*, published 1774, described his intentions:

The Deficiencies and confined plans of those books now used by Workmen, is another Inducement to collect together in one view, the most easy and certain rules to carry on the Building Art. These are the Result of Experience, and by the Author long used in conducting Business, who now offers the Public a general practical Treatise, wherein his great Care has been plainly and faithfully to answer the Purpose of the manual Artificer: It is not meant to instruct the professed Artist, but to furnish the Ignorant, the Uninstructed, with such a comprehensive System of Practice, as may lay a Foundation for their Improvement, and thereby enable them to execute with Ease and Precision the various Branches of the Profession.

There is no doubt, however, that Pain and his kind increased in popularity and in practice, for the quality of their productions justified their pretensions.

No student is likely to allege that the decadence of architecture in the nineteenth century was due to these tradesmen-architects. It is clear that they followed the lead set by the great men of the profession, who must shoulder all the odium. It is to be observed that at the present day speculative tradesmen-builders are to be seen erecting houses, in the designs of which they embody features which architects once used, but discarded some twenty years earlier—the wide bargeboard, painted white, is a conspicuous instance. Every architect designing domestic buildings towards the end of the nineteenth century employed it, and builders have only recently abandoned its use.

Comparison of:—Tyringham, 1796 (Fig. 546).

with	Cresswell Hall, 1820 (Fig. 558).
— or —	Royal Crescent, Bath, 1767 (Fig. 522).
and	The Paragon, Blackheath, c. 1790 (Fig. 538).

with	White Rock, Hastings, c. 1846 (Fig. 559).
— or —	29 Dover Street, W.C., 1810 (Fig. 554).
with	86 East Hill, Colchester, 1819 (Fig. 557).

sufficiently illustrate the steady deterioration of classic design, without the inclusion of later and more flagrant examples.

The improvement in house accommodation, particularly of the working classes, marched with the improvement in wages, which in 1805 were 5s. per diem for a carpenter, 4s. to 4s. 6d. per diem for a bricklayer, and 3s. to 3s. 3d. per diem for his labourer; these for a working day of ten hours.

"Wages in any part of England; corrected, 1805."<sup>2</sup>

(To be continued.)

<sup>1</sup> *Plans, Elevations and Sections of Noblemen and Gentlemen's Houses*, London, 1767.

<sup>2</sup> *Plans, Elevations and Sections of Buildings*, London, 1788.

<sup>1</sup> *Lectures on Architecture* by Sir John Soane, edited by Arthur T. Bolton, F.S.A., London, 1929, p. 24.

<sup>2</sup> *The Practical House Carpenter*, by Wm. Pain, 7th edition, 1805.

J  
A SHOP FRONT IN BROMPTON ROAD, LONDON. Wells Coates, Architect. The recessed fascia and canopy supporting the name CRESTA are framed in deal, faced with quarter-inch double-sided galvanized steel plymax, with flush soldered joints. The back screen and the returned end to the shop window, with its two opening panels, are in steel standard sections and are glazed with quarter-inch Georgian wired roughcast glass, sand-blasted on one side. The soffits and stallboard to the shop window are in half-inch gaboon battenboard. The entrance door is steel with horizontal glazing bars and a bottom panel of steel. The words CRESTA and GOWNS are metal, and the word SILKS is wood. The paving is in pink terrazzo. The shop window is illuminated by concealed lighting through five 12-in. diameter circular openings, and the light is diffused by one sheet of quarter-inch glass, glaze-embossed on one side, and one sheet of 26-oz. ground glass. The returned end to the steel-framed glass screen is lit internally with one light projected on to a sheet of white-painted plywood bent to a special curve.

Photographs by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW.



The shop side of the glazed back screen to the shop window, showing the entrance door on the left and the end of the silk case cupboards, with a projecting lighting panel, on the right. The word CRESTA is in wood and is softly illuminated by indirect lighting. The counter, with the pedestal end and steel frame beneath, has a top of one-inch oak-faced battenboard in one sheet, with solid oak edgings. The shop has an over-all frontage of 22 ft. 5 in. and a total depth of 35 ft. 9 in. The premises were available on a four years lease only, and the total expenditure, including demolition of the former premises, heating and lighting, was limited to £1,000. The new shop was designed and built in six weeks.





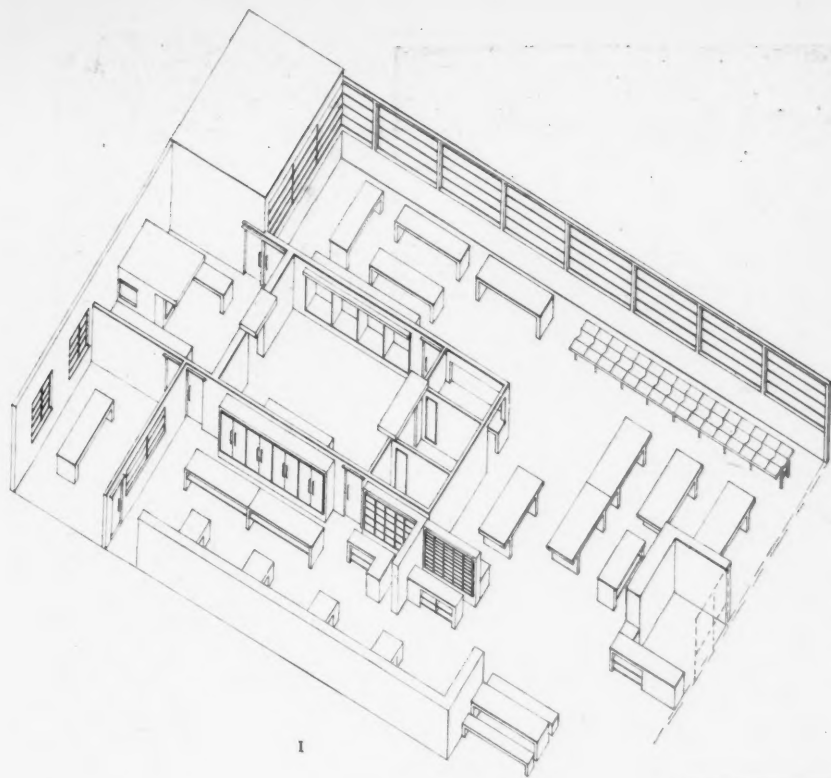
**ISOMETRIC**  
**CS-BR-32**  
WELLS COATES  
ARCHITECT

I.

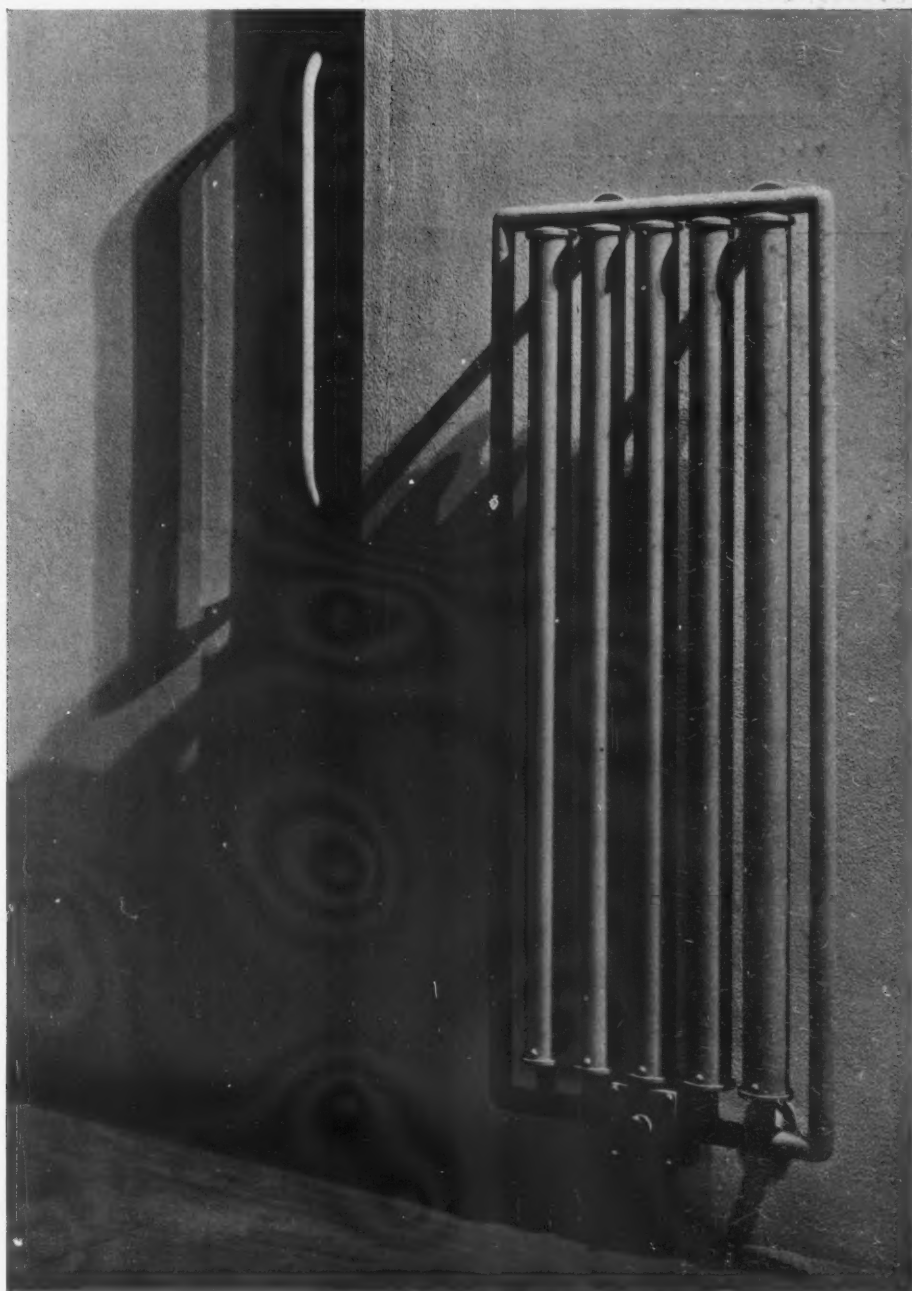
(1) *An isometric drawing of the CRESTA shop front in Brompton Road, London. (2) TUBULAR STEEL AND GLASS LAMP STANDARDS IN A CRESTA SHOP AT BOURNEMOUTH. Wells Coates, Architect. Eight of these lamps are placed at strategic points to punctuate the lighting throughout the shop, in conjunction with other forms of indirect lighting. The twin lamps fitted above the quarter-inch embossed plate-glass circles throw the light on to the ceiling and diffuse it downwards through the twin circles.*



2.



(1) AN ISOMETRIC SKETCH OF THE INTERIOR OF THE CRESTA FACTORY AT WELWYN GARDEN CITY, HERTFORDSHIRE. Wells Coates, Architect. (2) A bar tubular steel electric radiator and steel door handle in the model salon at the factory.





I.

(2). The Mail Order Department showing silk cases, a steel-framed counter, and, at the far end, a parcels fixture with an angle counter, forming a partition between the Mail Order and Cutters Departments. The double doors to the silk cases are of  $\frac{7}{8}$ -in. oak-faced battenboard, unframed, hung to 4 in. by 1 in. solid oak edgings to the oak battenboard tops, sides, bottoms and divisions of the silk case; the outer framing is deal, faced with plywood. The handles are tubular steel. The steel-framed counter has a top of 1 in. oak-faced battenboard (in one piece) with solid oak edgings.



2.

*The facing page.*

Plate II.

February 1931.

Looking through the door of the main entrance lobby of the Cresta Factory at Welwyn Garden City, Hertfordshire. The large mirror at the far end is in the main fitting room. The pattern effect on the carpet is due to shadows cast by the carefully spaced overhead lighting. The shadow-patterns throughout the factory, caused by this evenly distributed lighting and the projecting canopies, architraves, cappings, and lighting panels to wardrobes and silk cases, is one of the main features of the design, and relieves the clean and "undecorated" wall and other surfaces.



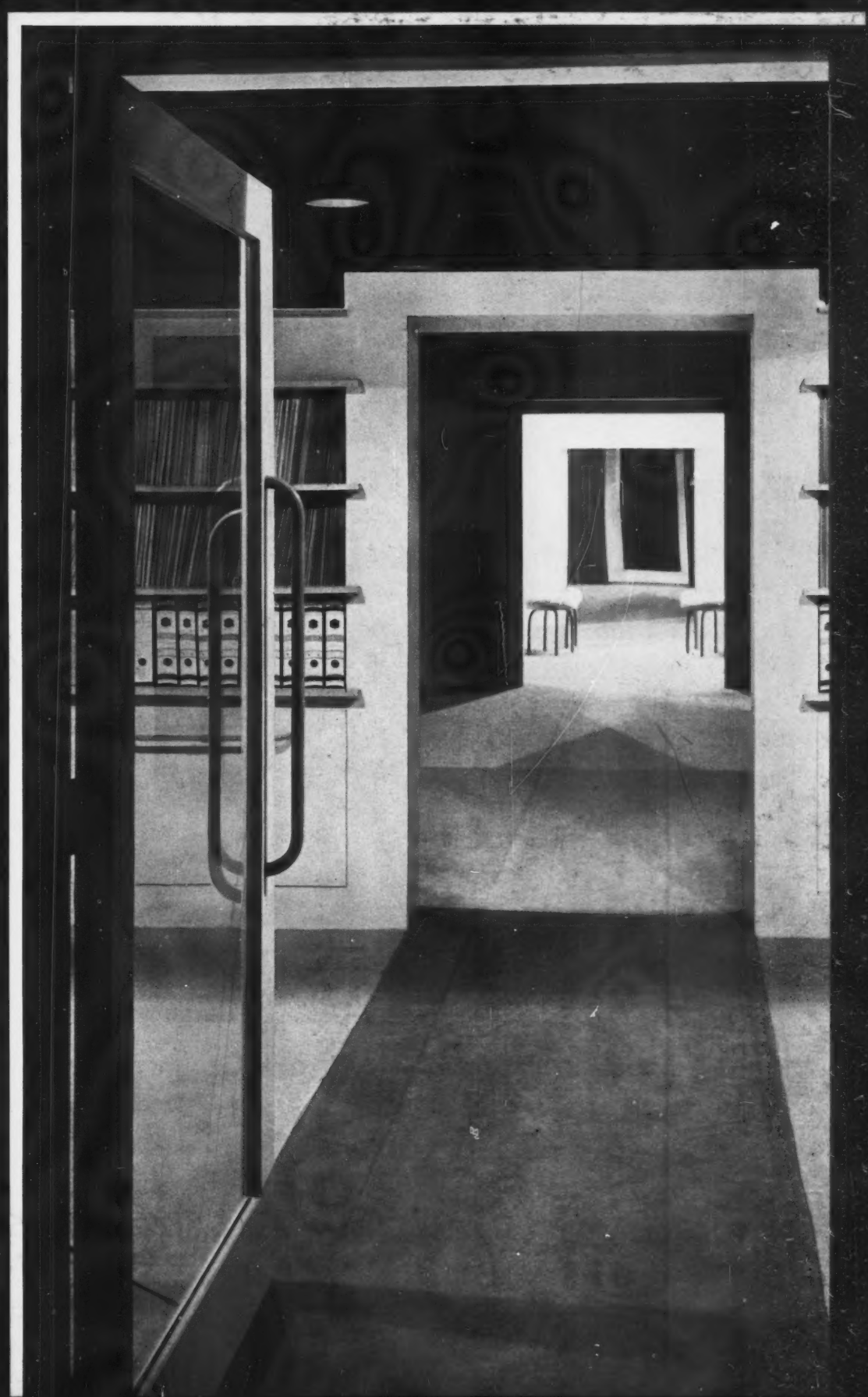
3.

(3). The salon side of the partition between the general offices and the salon, showing the entrance lobby with its canopy, in the distance. The partition is built of plywood fixed to a deal framing. The stools have steel legs and circular squab seats. (4). The general offices, looking towards the salon. The door on the right leads to the Mail Order Department. The partition is faced with plywood, finished with a fine stippled plastic paint and two coats of wax-bound paint to a "pale-flesh" tint. The capping, shelves, and cupboard doors are treated similarly, but in a "warm drab" colour. The steel handles are finished in cellulose of a "warm drab" tint. The Saxony carpet is also "warm drab."



4.

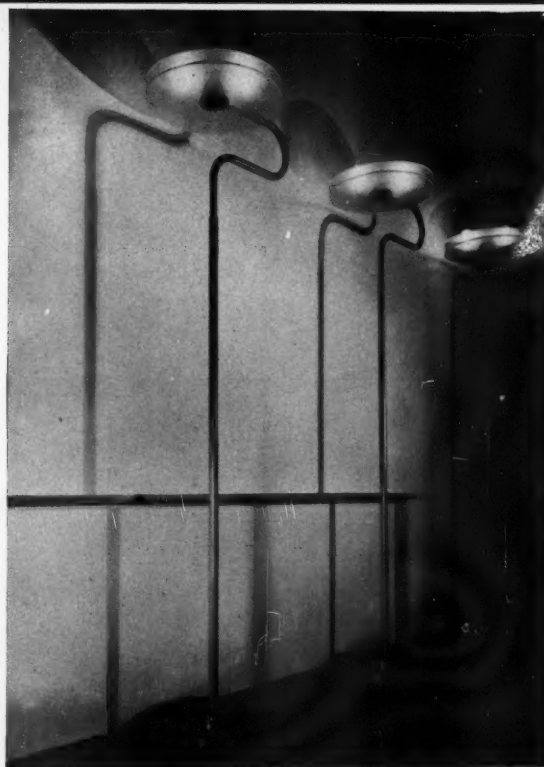




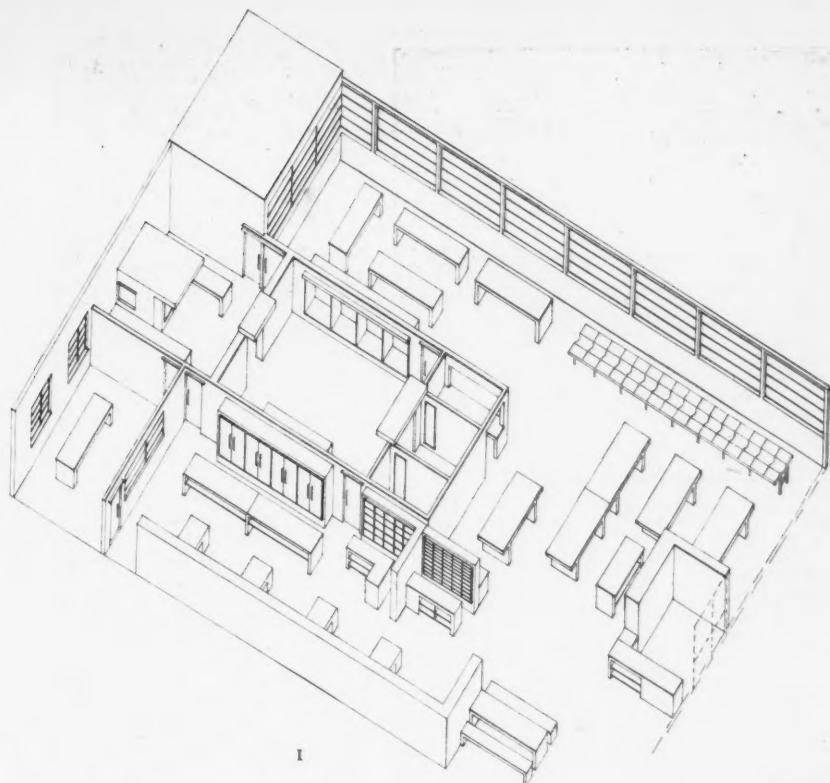


I.

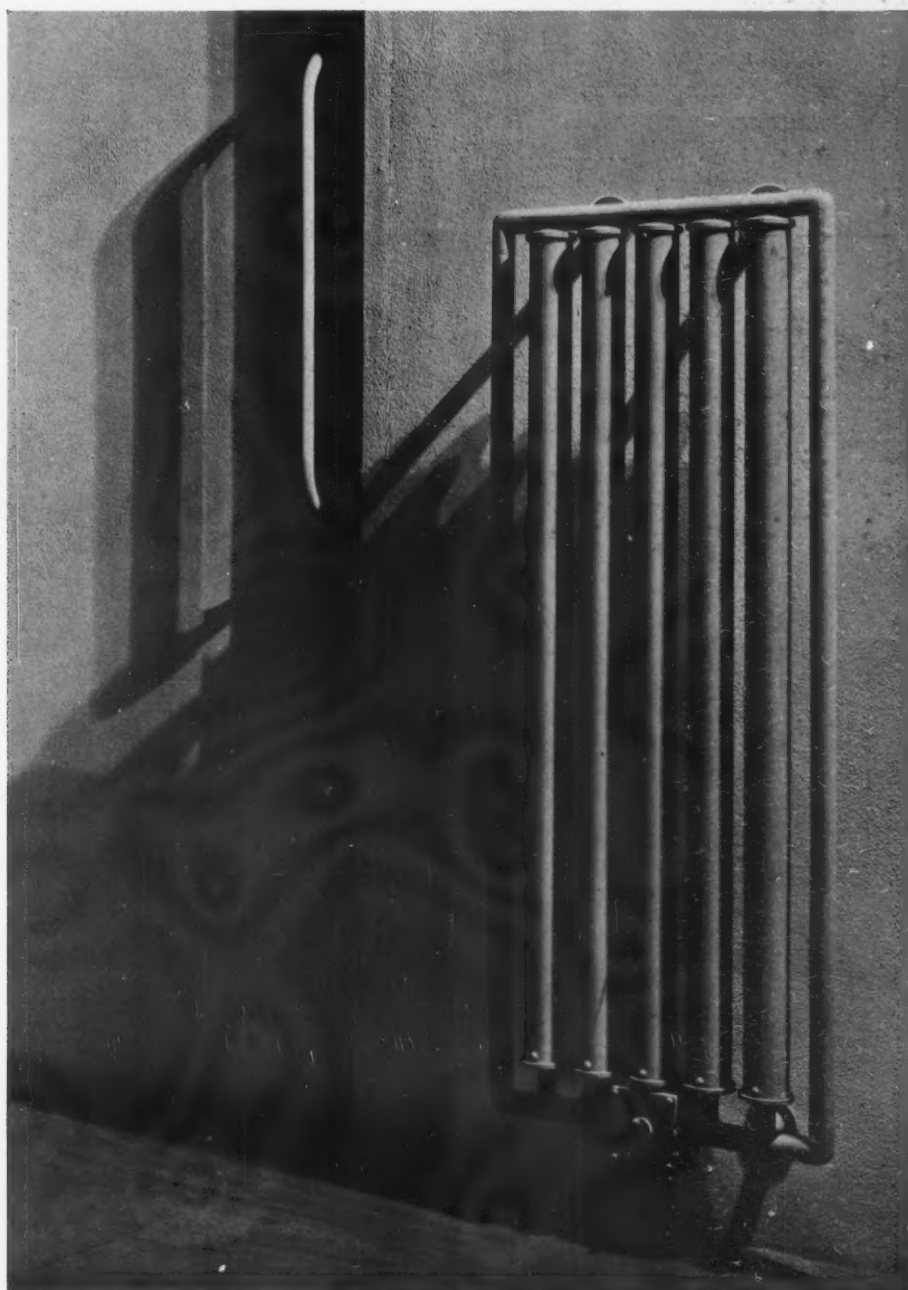
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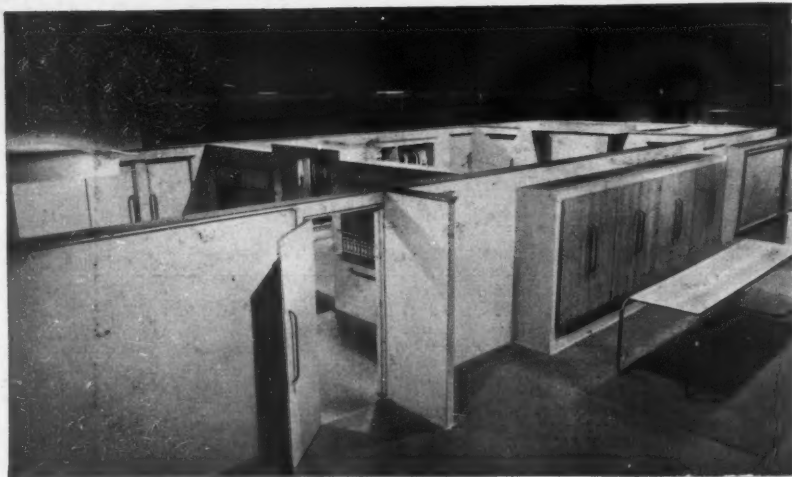
2.



(1) AN ISOMETRIC SKETCH OF THE INTERIOR OF THE CRESTA FACTORY AT WELWYN GARDEN CITY, HERTFORDSHIRE. Wells Coates, Architect. (2) A bar tubular steel electric radiator and steel door handle in the model salon at the factory.







1.

(1). The south-west corner showing partitions, cupboards, wardrobes, etc., forming the general offices, model salon and fitting rooms. The main partitions are built of breeze blocks, plastered and painted. The partitions and outer plywood-faced frames to the cupboards and cases are painted a "pale flesh" tint; the cappings to partitions, projecting architraves, steel handles and the concrete floor are a "warm drab" colour. The doors and inner frames of wardrobes, cases and table and counter tops, are in light polished oak.



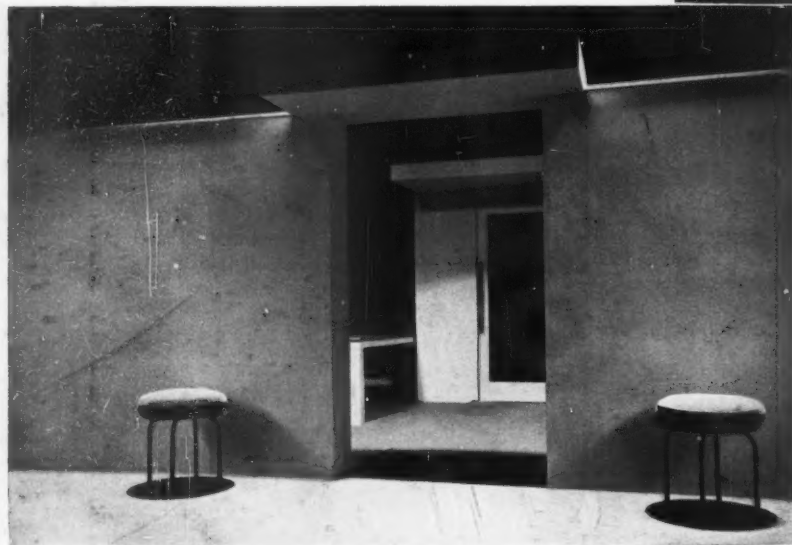
2.

*The facing page.*

Plate II.

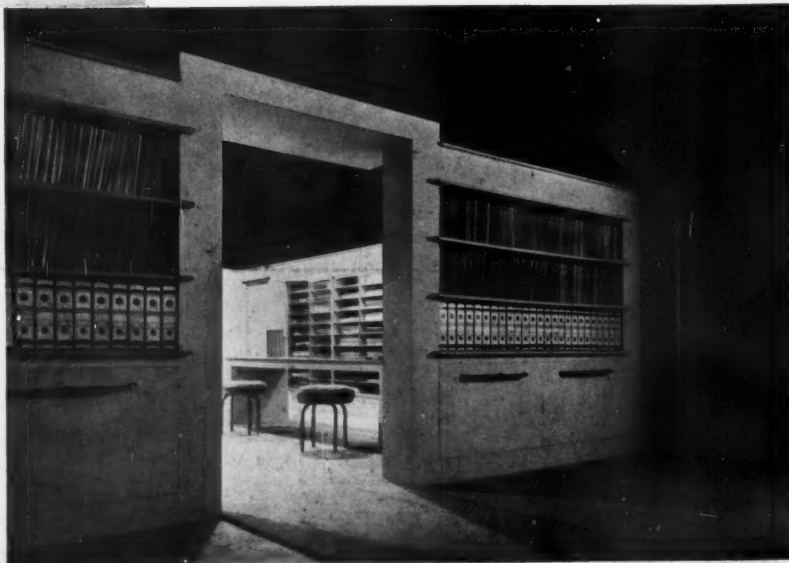
February 1931.

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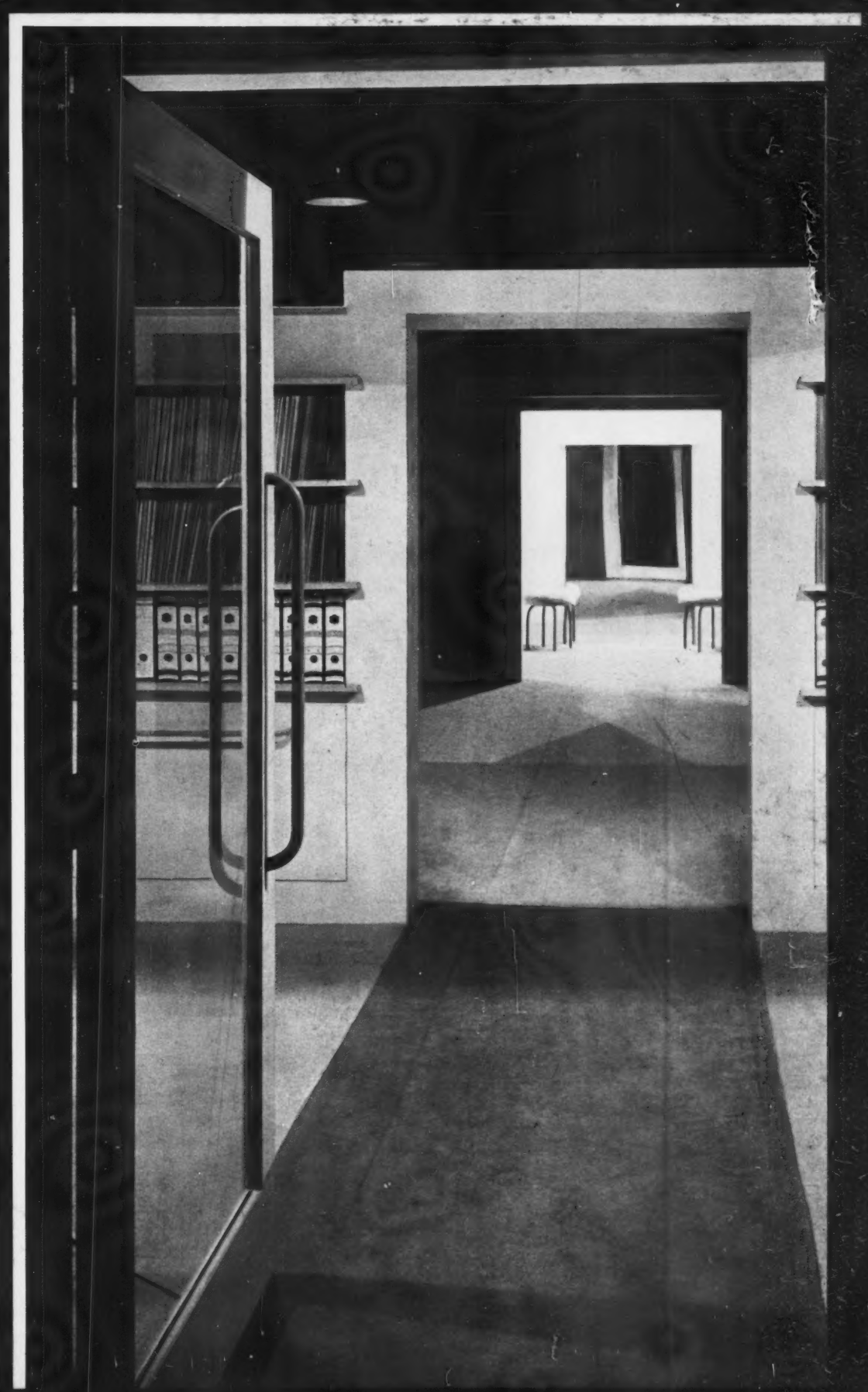


3.

(3). The salon side of the partition between the general offices and the salon, showing the entrance lobby with its canopy, in the distance. The partition is built of plywood fixed to a deal framing. The stools have steel legs and circular squab seats. (4). The general offices, looking towards the salon. The door on the right leads to the Mail Order Department. The partition is faced with plywood, finished with a fine stippled plastic paint and two coats of wax-bound paint to a "pale-flesh" tint. The capping, shelves, and cupboard doors are treated similarly, but in a "warm drab" colour. The steel handles are finished in cellulose of a "warm drab" tint. The Saxony carpet is also "warm drab."



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Church Disestablishment—

—Spirit of Co-operation



Thoroughfare of Empire—

Gateway to Europe

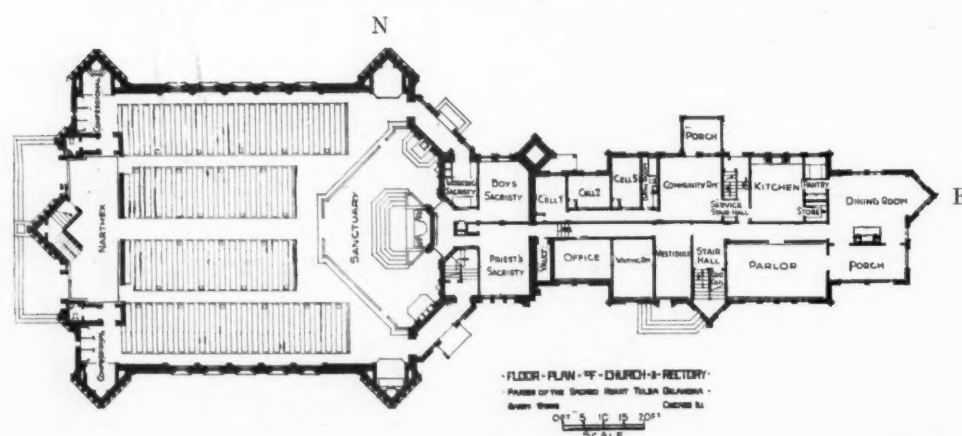
—the Whoopee School of Architecture

—And 'ave a banana, a beef-tea, an automobile, an Australian fruit, a cure for your cough, a 50s. suit, an official passport, or a lost-property umbrella. The Cockney who interjected the classic *mot* prophesied in his cups. Today, going down the Strand, there is hardly anything you are not asked to have. And after all, why not? The link between Westminster and St. Paul's, the seat of Empire Government and the seat of world finance, deserves some distinguishing features; an artery so renowned demands special and peculiar treatment. So it is pleasant to be able to say that our more enlightened citizens (citizens of no mean city) have not been slow to

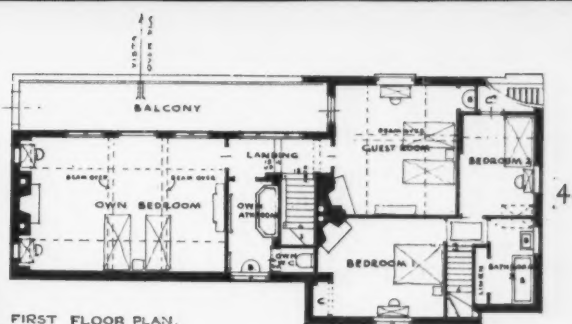
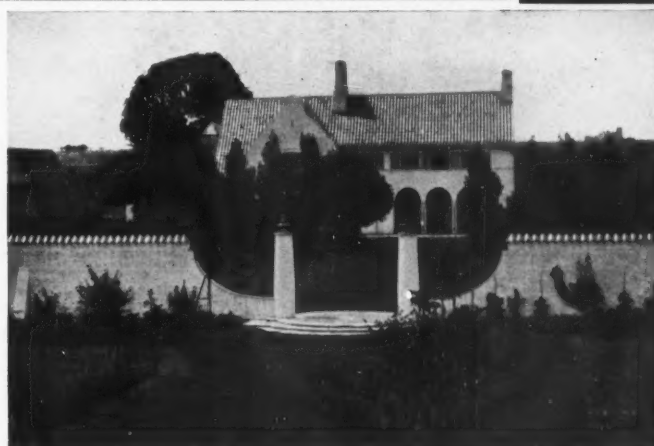
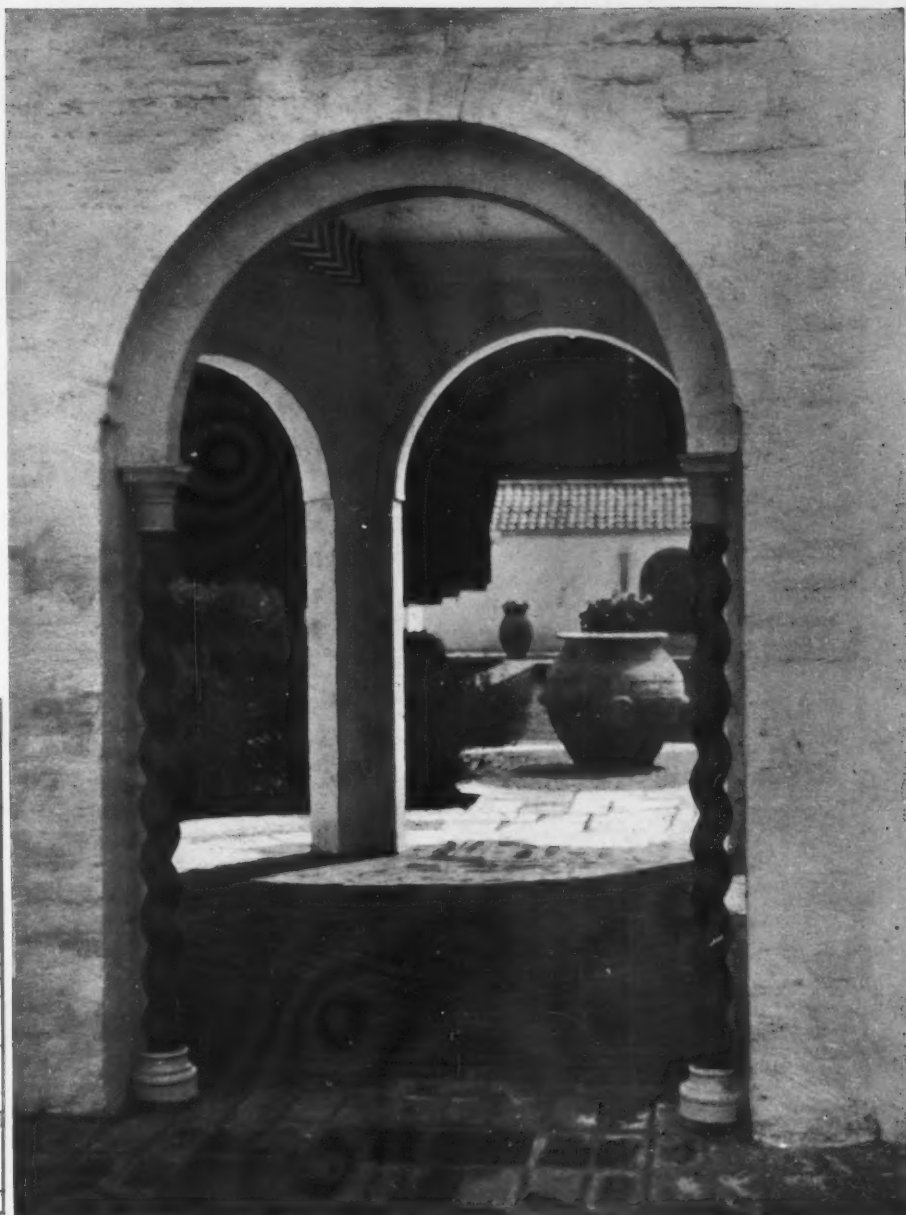
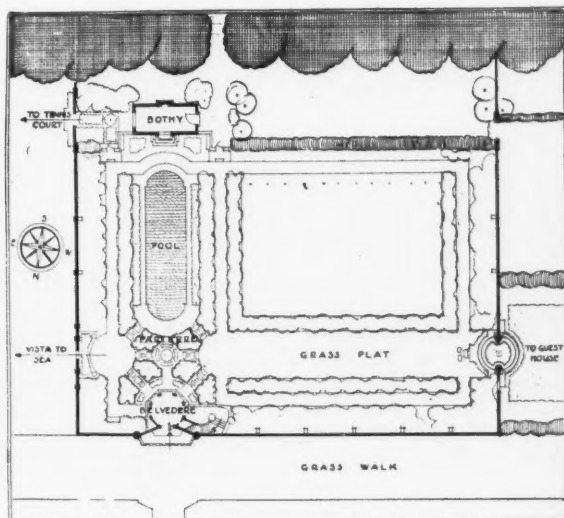
grasp the importance of doing something special in the Strand. What they have done shall be left to the camera to describe, but no remarks would be adequate which did not show appreciation of their efforts to invest our rather dreary capital with *élan* and *chic*. As for the people who complain that the hoardings hide the buildings and prevent the daylight from penetrating the windows so covered—they ought to be firmly discouraged from having æsthetic opinions in public. And besides, isn't it probably very cosy behind the hoardings with the electric light on all day and the air coming down the chimney instead of through the windows?



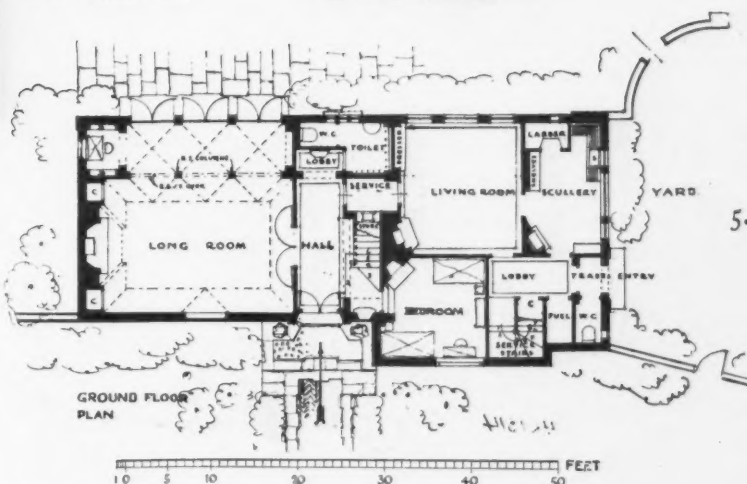
THE WEST FRONT OF THE ROMAN CATHOLIC CHURCH OF CHRIST KING IN THE PARISH OF THE SACRED HEART, TULSA, OKLAHOMA, U.S.A. Barry Byrne, Architect. The exterior is built of brick, while the cresting and dressings, designed in collaboration with Alfonso Iannelli, the sculptor, are executed in terra-cotta. The style is a clever adaptation of perpendicular English Gothic in its general effect. The whole strikes one, on first impression, as being similar to the Catholic and Protestant chapels built in the first years of the nineteenth century in Ireland. Perhaps it was with these frequently dignified and original buildings the architect was first inspired.



A GUEST HOUSE AT BEMBRIDGE, ISLE OF WIGHT.  
P. D. Hepworth, Architect. (1) The lay-out of the main and walled gardens. The house is about 150 ft. west of the garden. (2) The guest house from the walled garden and the sea. The walls are built of bricks which have been whitened; the shutters to the windows are pale Antwerp blue, and the roof is covered with jade-green Dutch tiles. (3) The entrance, below the belvedere, from the main garden to the walled garden. (4) and (5) Plans of the ground and first floors.



FIRST FLOOR PLAN.

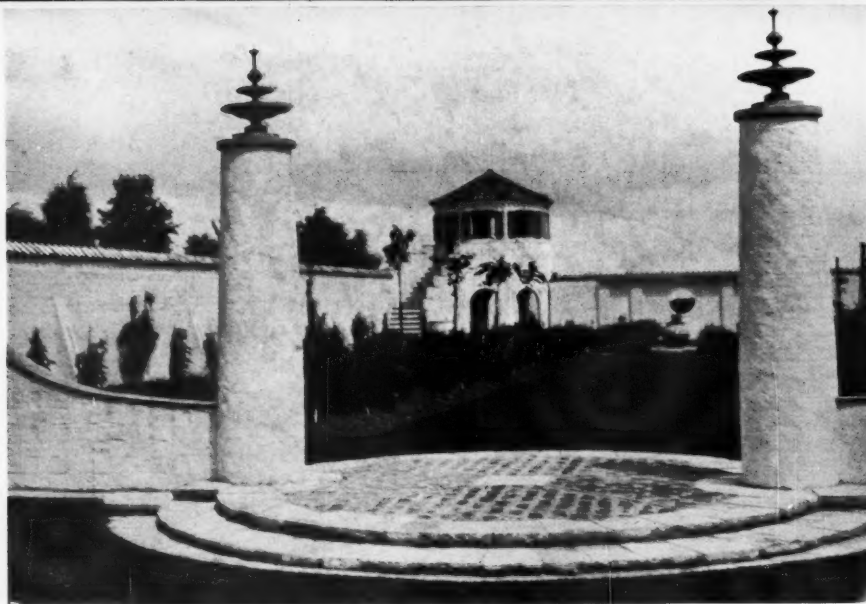


The guest house is planned in two divisions: (a) the owner's quarters, consisting of a large sitting-room, with gallery and writing recess, and three bedrooms opening on to the upper balcony; (b) the quarters of the resident service couple, with a living-room, kitchen, and two bedrooms. The guest house can thus be used for overflow visitors from the main house adjoining, and for week-end visitors by the owner when the main house is closed.





1



2

(1) Looking from the belvedere towards the gardener's Bothy. The walls of the Bothy are whitened brick and the tiles jade green. The columns are pale rose colour. (2) The view from the guest house towards the sea. (3) From the Bothy showing the belvedere and entrance from the main garden.



3

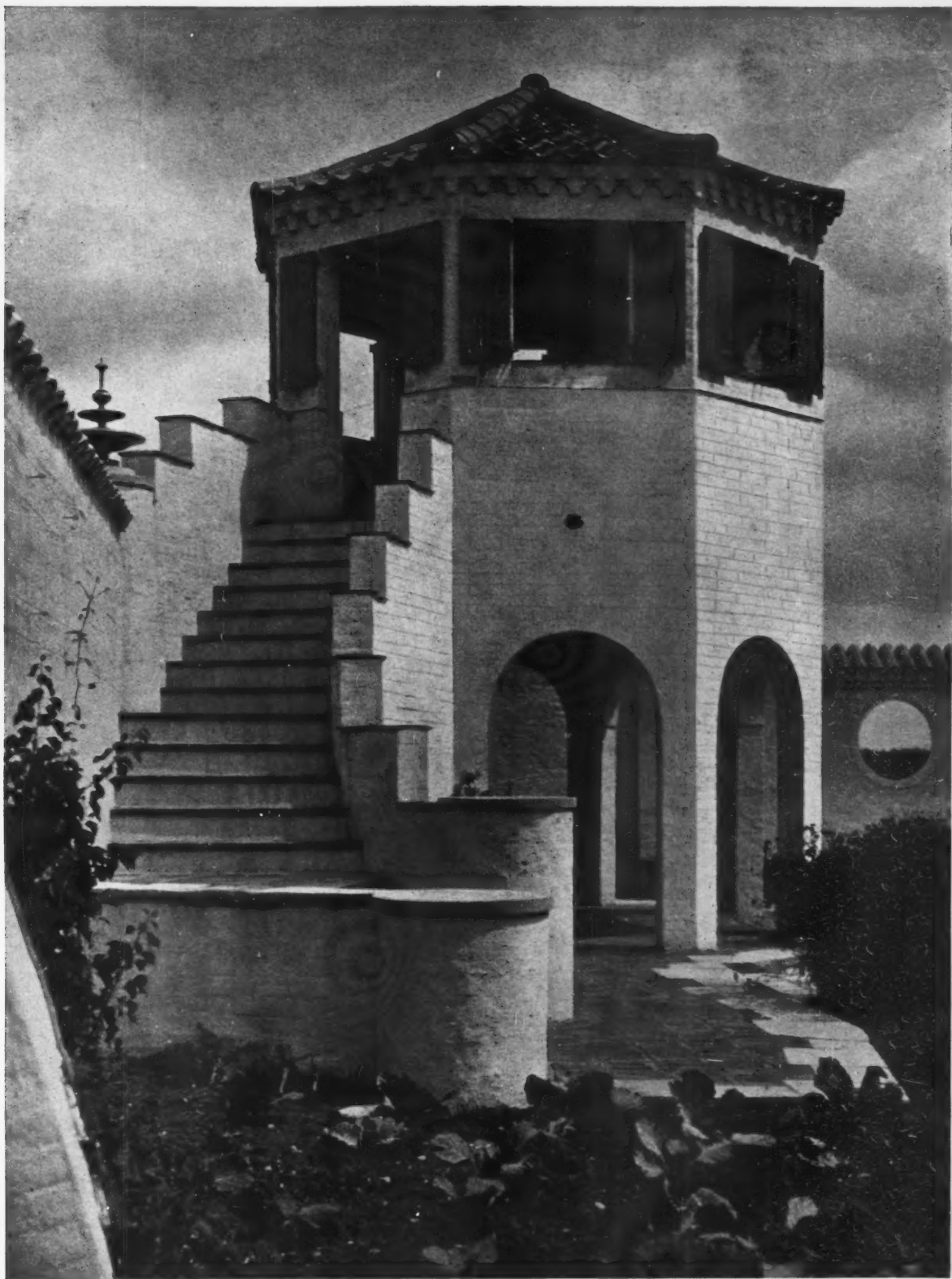


Plate III.

February 1931.

*The belvedere in the garden of the Guest House at Bembridge, Isle of Wight. The walls are built of brick which has been whitened, and the roof is covered with glazed jade-green pantiles. Specially shaped pantiles have been used for the tops of the walls, and plain ones for the copings. The shutters to the openings, which are painted pale Antwerp blue, can be closed to cut off the sunlight from any desired angle.*





Plate IV.

February 1931.

### A MOSAIC PANEL OF STAINED GLASS.

This small panel represents a picture in stained glass produced by a new method, which the inventor, Mr. Basil R. Bayne, suggests will have a considerable effect on colour design, illumination, and decorative treatments in modern architecture. The panel is composed of small pieces of coloured glass selected from "scrap" and cut by hand, and it gives some idea of the detail it is possible to introduce in so limited an area, although, of course, the illustration does not reproduce the brilliancy and beauty of the original when illuminated by the passage of either natural or artificial light.

Mr. E. J. Halsted Hanby, the specialist in scientific illumination, writes:—

"The process represents a new technique; it is also the first change that has taken place in the manufacture of stained glass for twelve centuries, and is the result of long and patient research. It enables the artist and the architect to revert to the pure colour design in glass, which has been largely destroyed by the popularity of the painted treatment since the time of the Van Eycks.

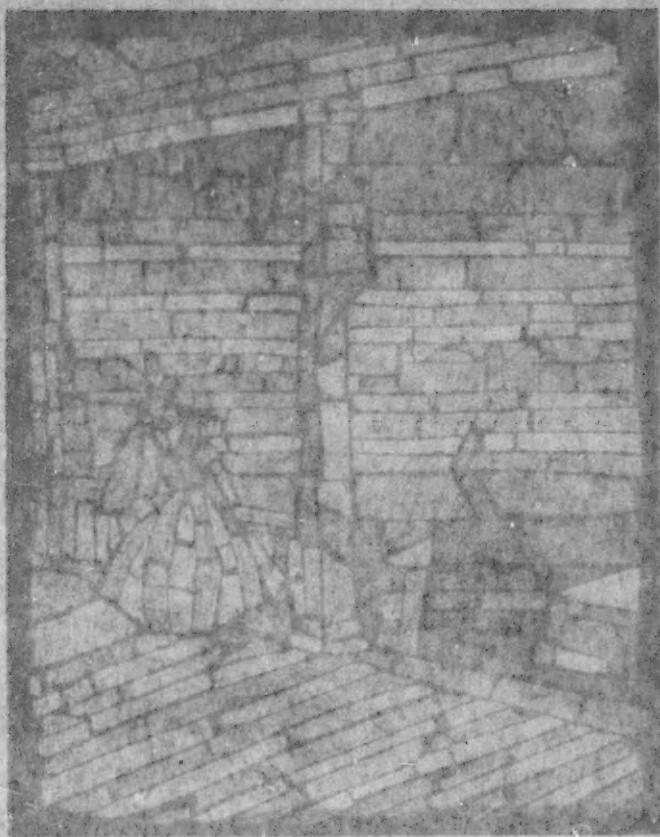
"The process consists in the fusing together, in juxtaposition, of various coloured elements of glass, previously shaped or cut, upon a backing sheet of plain white glass. The resultant design has the appearance of mosaic, with all the effective translucence and brilliance of the materials employed. Every tone and shade in the design can be reproduced with the homogeneity and strength of a rigid glass panel.

"The key to Mr. Bayne's technique is a chemical one, as the fusing together of the coloured glass 'tesserae' on to a glass background, without cracking, bending or unequal strains, depends upon the utilization of glass of equal coefficients of expansion. Any attempt at such a process without glass of equal expansive ratios was foredoomed to failure, and provides the reason why earlier attempts in the history of stained glass at fixing 'jewels' on robes were unsuccessful, as these invariably split away from the window.

"The new process, whilst permitting of design in keeping with the artistic freedom and virility of modern decorative art, with quick and subtle variations of colour and shade, presents no bar to conventional designing and treatment. The reduction of the lead in the design, together with the absence of paints and enamels which occlude the passage of light, introduces a lightness and airiness of design, as well as an exceptional translucence and brilliance.

"Mr. Bayne's invention makes possible the use of glass as a pigment, giving the artist and architect the fullest freedom for self-expression. Endless new spheres for the exploitation of coloured glass design are opened up by it in theatres, restaurants, modern public and commercial buildings, in posters, shopfront fascias, ceiling and wall panels, in the lamp-shade industry, in domestic architecture, and in many other ways."





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Plate V. February 1931.

**THE RATHAUS  
AT RÜSTRIN-  
GEN, GERMANY.**

*Fritz Höger, Architect. A monumental composition in the most austere verticality, curiously reminiscent of the Cathedral of Albi which has been acclaimed as its architect's masterpiece. The fortress-like central tower is no mere "imposing feature," since it contains a water-tank of very considerable capacity. Apart from the sequence of salient ar-  
rises, which soar aloft*

*like organ-pipes to culminate with almost dramatic abruptness above the clock-dial, the only decorative note is the pair of crouching lions that guard the semicircular flight of steps at the entrance. These were built up of clinker bricks in the ordinary way, and were neither specially moulded before baking nor carved after laying. The horizontal emphasis of the lighting standards affords a trenchant minor contrast to the dominant theme of this Hamburg master-builder's magnificent vindication of the dignity and resource of plain brickwork. [P. MORTON SHAND.]*





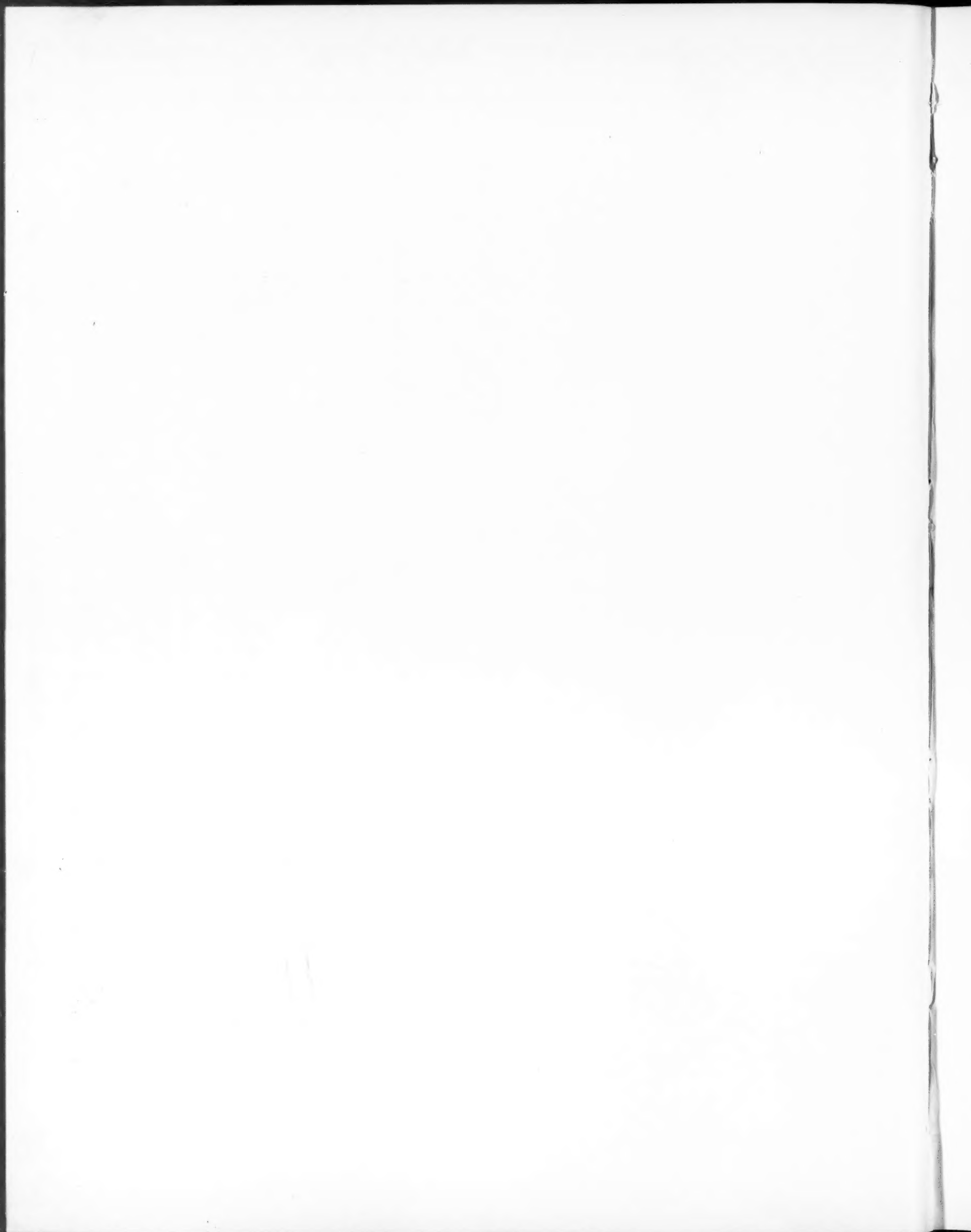




Plate VI.

February 1931.

*A HOUSE, WITH FLATS, AT ST. JÖRGEN'S LAKE, COPENHAGEN. Kay Fisker and C. F. Möller, Architects. This essentially modern house occupies an enviable position, for one wing overlooks the St. Jørgen's Lake. The building contains nine four-roomed and nine five-roomed flats, also seven shops. The flats on the fourth floor facing the lake communicate with the rooms of the storey above by means of separate stairs. To raise the flats on the ground floor facing the lake above the surrounding dam, a different floor height for the two wings was arranged. The façade is of red and yellow stones in bands, the balconies facing the lake being red, and the window pillars yellow. This treatment has been reversed on the Vodroffsvej front, owing to the different levels of the storeys in the two wings.*





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Plate VII.

February 1931.

THERE ARE ALREADY A NUMBER OF PEOPLE WHO complain of all the fuss that is going on about the destruction of rural England. Some of those who complain say that no English countryside is left. Others defend the many collapsible bungalows, olde tea shoppes, telegraph poles, garages, and hoardings that puncture the prospect, on the ground that either they are necessary, or they don't spoil the view. We are therefore illustrating a series of photographs, specially taken for the REVIEW by Mr. B. C. Clayton, of extremely rural English scenes which will provide, if they have not done so already, admirable sites for hoardings and collapsible bungalows, and in this charitable spirit the first, a view near Hatton Castle in Shropshire, is offered to the public.

When all England looked as undisturbed as this, it was well described by a little-known poet—the Reverend James Hurdis (1763-1801). He was a Sussex parson, with his own printing press at Bishopstone, near Seaford. But he wrote not only for Sussex but for the whole countryside when he brought out his best poem *The Village Curate* in 1788, in imitation of the style of his friend Cowper's poem, *The Task*. The verse ambles along like the horses in the middle distance of this photograph:

Now comes July and with his fervid noon  
Unsinews labour. The swinkt mower sleeps.  
The weary maid rakes feebly. The warm swain  
Pitches his load reluctant. The faint steer  
Lashing his sides, draws sulkily along  
The slow encumber'd wain. The hedgerow now  
Delights, or the still shade of silent lane,  
Or cool impending arbor, there to read  
Or talk and laugh, or meditate and sleep.

And after his sleep the Reverend Hurdis would get up and walk through more of such uninterrupted landscape with his devoted sisters.

They often wander at the close of day  
Along the shady lane, or through the wood,  
To pluck the ruddy strawberry, or smell  
The perfum'd breeze that all the fragrance steals  
Of honeysuckle, blossom'd beans, or clover;  
Or haply rifles from the new made rick  
The hay's sweet odour, or the sweeter breath  
Of farmer's yard, where the still patient cow  
Stands o'er the plenteous milk pail ruminant.  
Sometimes they stray at highest noon when day  
His garish eye has veiled, and idly range  
The new-mown pasture, mark the distant forge  
Deep in the valley, jutting its low roof  
Against the stream, close by the trickling sluice  
And thither turn their steps.

It is only necessary to compare with this, England, Ugliness and Noise, which is reviewed on page 69.



The facing page

Plate VIII.

February 1931.

*An example from a collection of Persian tiles in the possession of Thomas Elsley. It is peculiarly interesting to compare this, which is modern work, made in Tehran in the last few years, with ancient Persian tiles. The design differs but slightly from traditional work and the technique is the same. The panel represents a musician playing to a dancer with kneeling figures surrounding; it measures 36 in. by 54 in.*







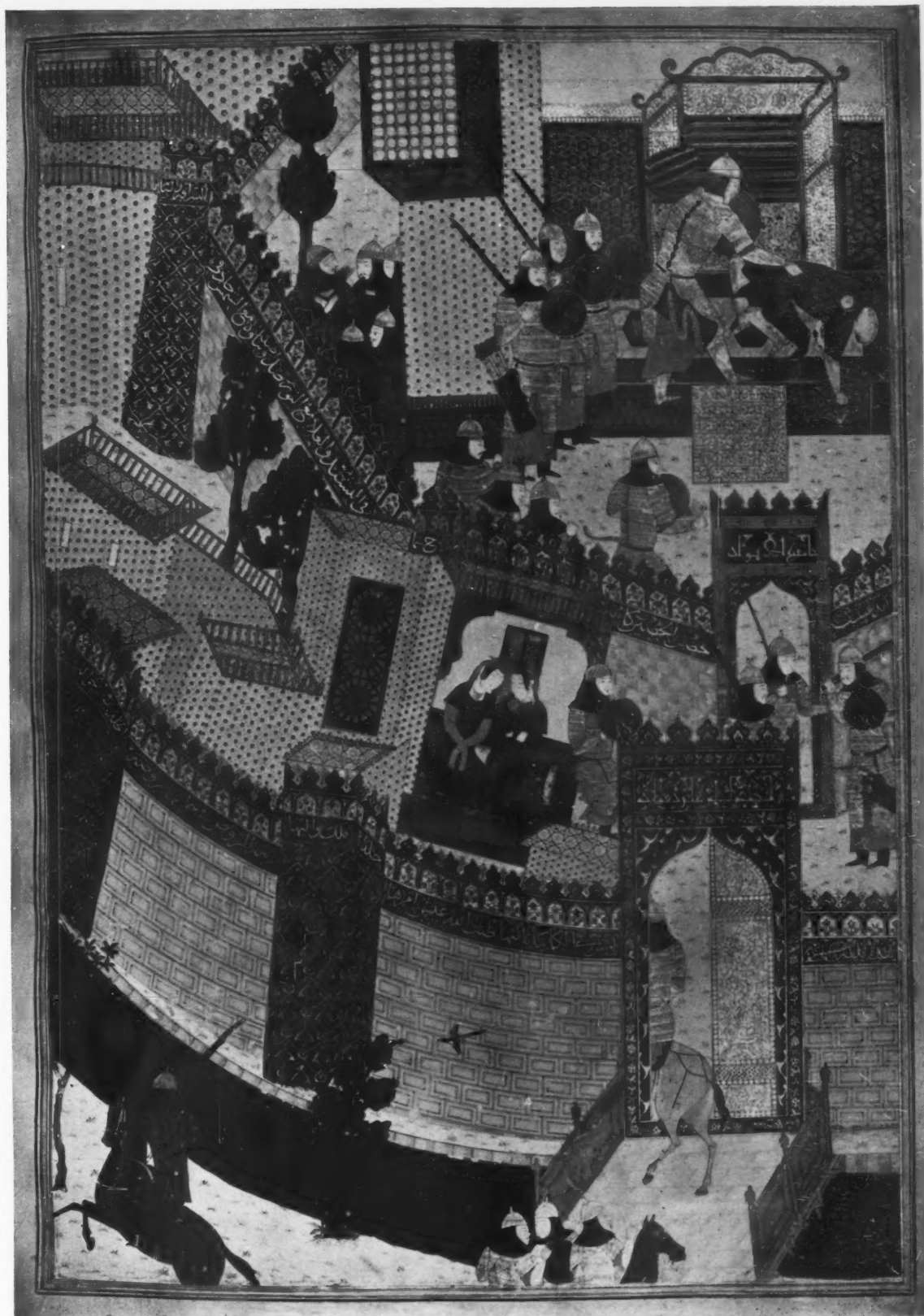


Plate IX.

February 1931.

**MURDER IN A PALACE.** *An illustration from a magnificent copy of the Book of Kings, made probably for Shah Rukh in A.D. 1429, and now in the possession of the Gulistan Museum, Tehran. The picture, which can be seen at the Exhibition of Persian Art now being held at Burlington House, London, represents the first flowering of miniature painting after the catastrophic invasions of Tamerlane, which seems, nevertheless, to have had an invigorating effect. The architecture is a faithful representation of the style of the day, with brick partly covered with gorgeous faience, the principal decoration being inscriptions. The perspective is isometric, and the prevailing tones deep blue and salmon (in the walls) and purple (in the figures).*

[BASIL GRAY.]



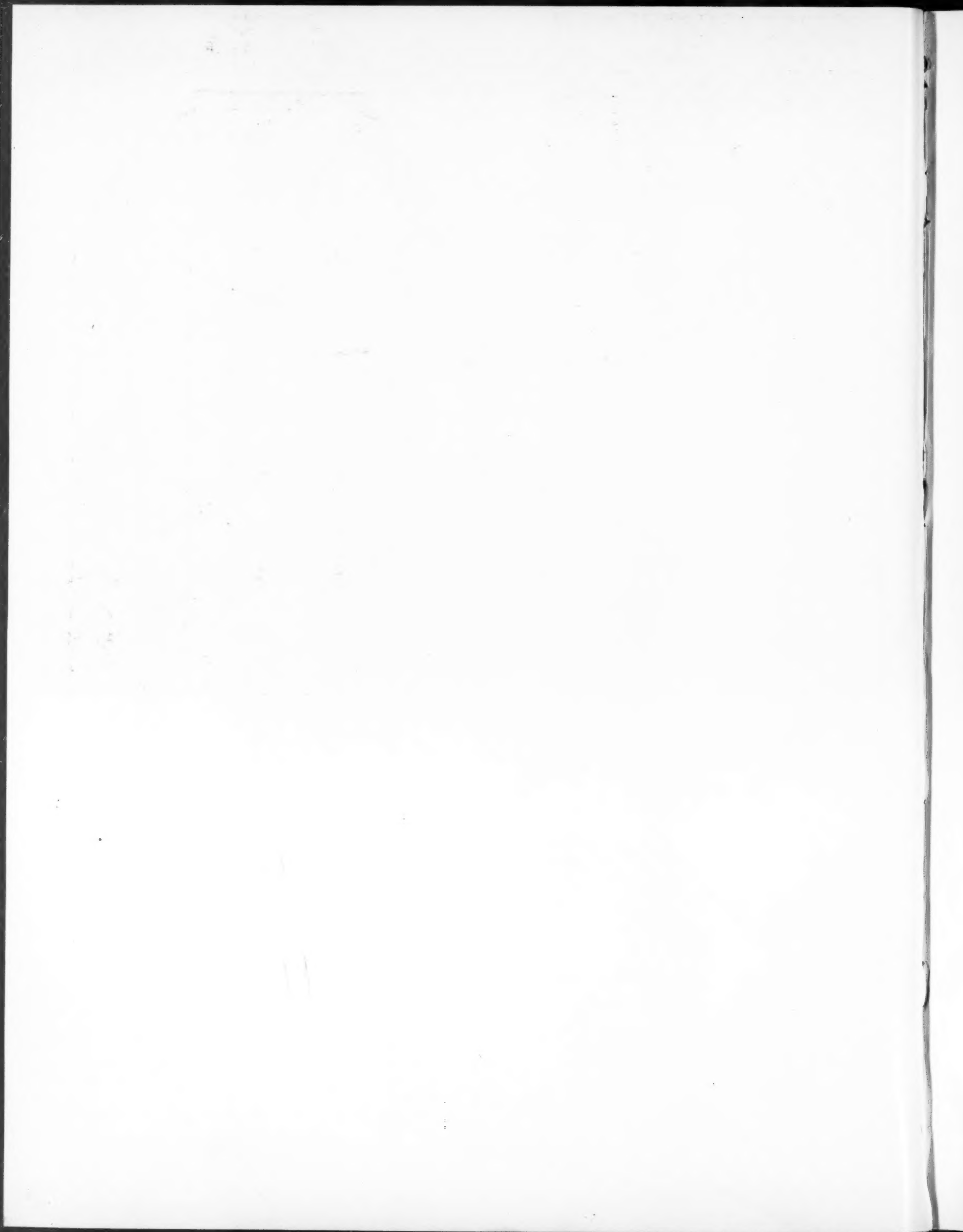
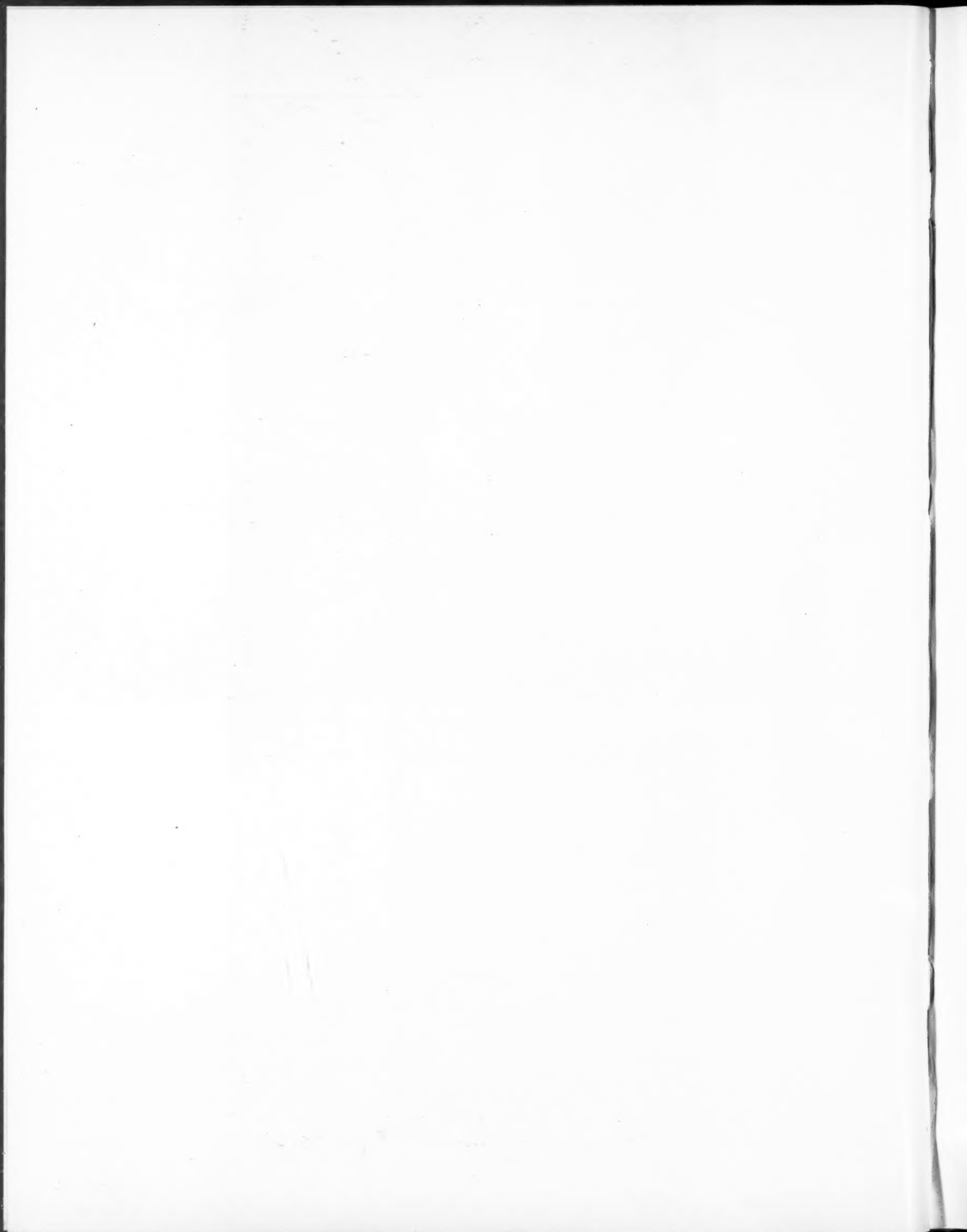






Plate X. February 1931.

CRAWFORD'S, NOS.  
232-4 HIGH HOL-  
BORN, LONDON.  
F. Etchells and H. A.  
Welch, Associated Archi-  
tects. A composite picture  
showing two views of the  
façade, taken in each case  
from about the ordinary  
view-point of the passer-  
by. Note the powerful  
forms of the shadows cast  
by the horizontal bands on  
the vertical steel mullions.



I.

2.

Plate XI. February 1931.

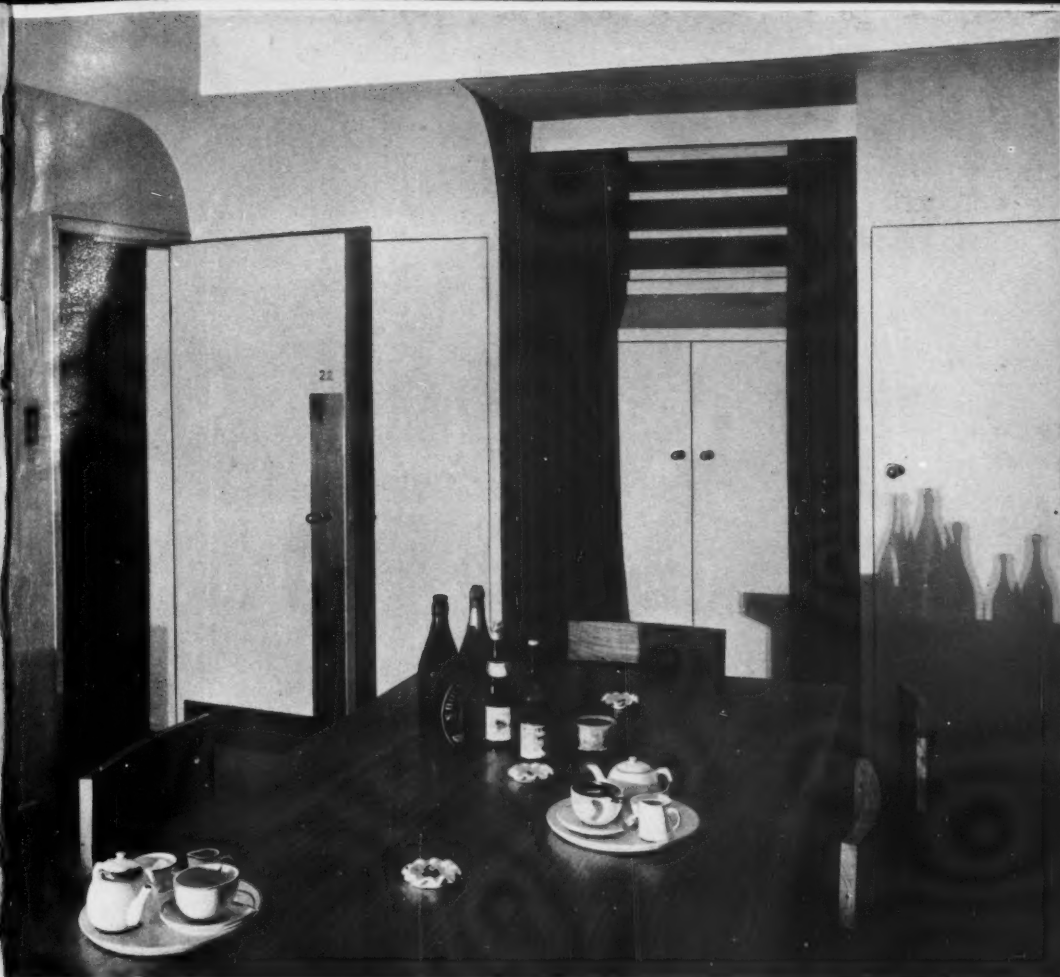
(1). Looking through the double doors at the back of the entrance hall to Crawford's, showing the lift tower on the right and the commissioner's box beyond. The tall structure in the middle is an electric light fitting, and the settle is of Hopton Wood stone. The broken



reflections in the metal-faced door on the left are from the lift tower. (2). A view taken through the hatchway to the commissioner's box, showing the aluminium counter and the lift tower of chromium-plated metal and prismatic glass. Mr. Etchells' hand has obtruded itself into the photograph.







I.



2.

Plate XII.

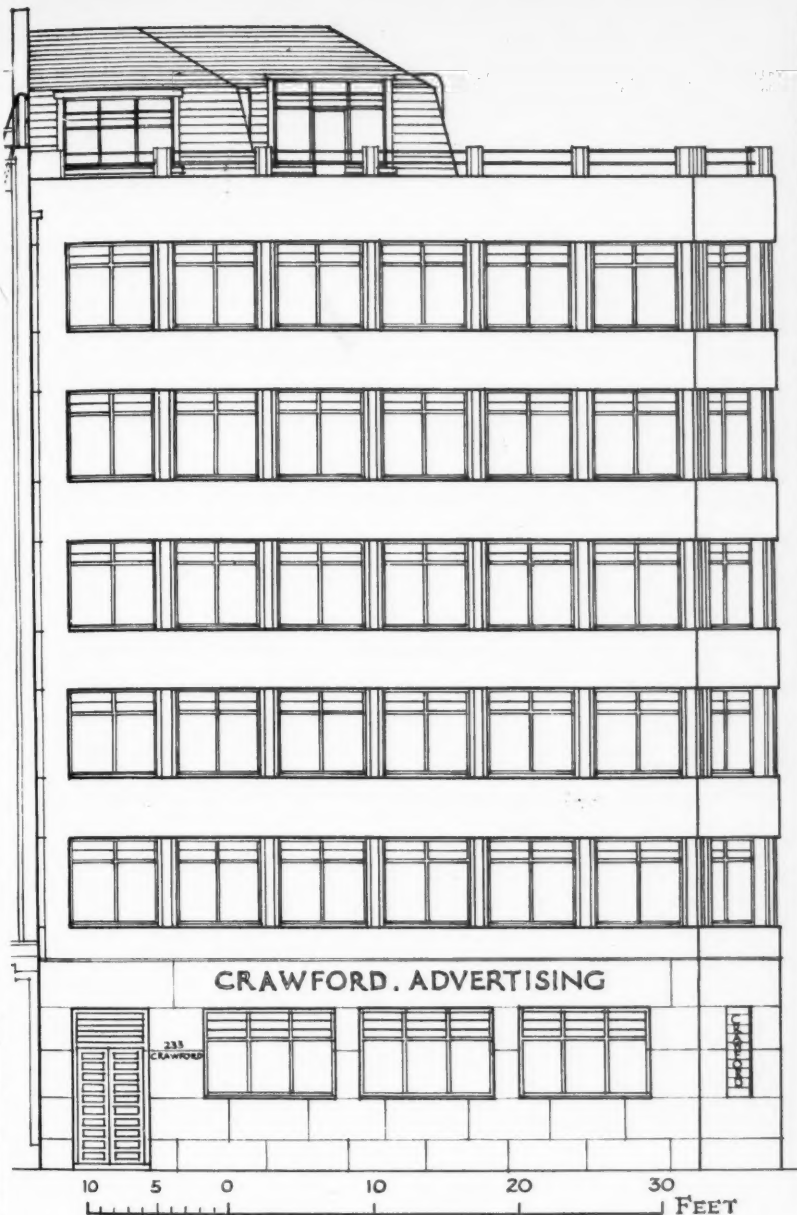
February 1931.

(1). *A conference room at Crawford's; there are several in the building, and the essential need in these rooms is a quiet atmosphere. The end wall shown had a mansarded slope, and various necessary cupboards have been incorporated in this. The furniture is of walnut, unstained or polished.* (2). *Looking from one of the offices into a landing on an upper floor. Note the horizontal treatment of the glazing bars. The small metal door in the background opens on to the dust chute.*

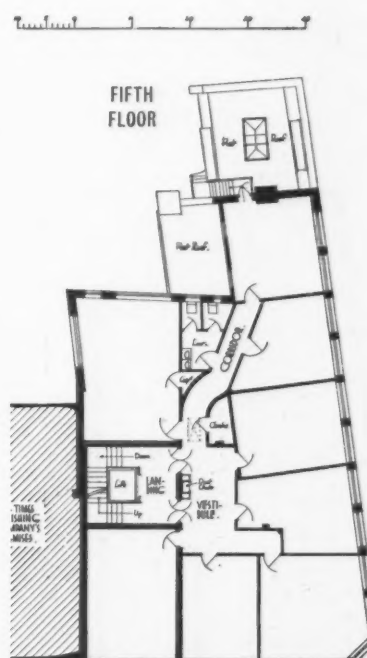
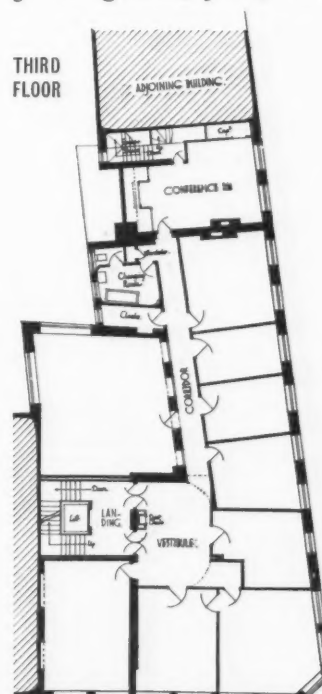
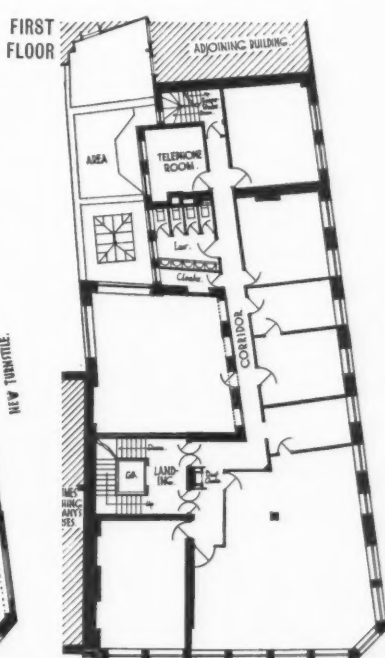
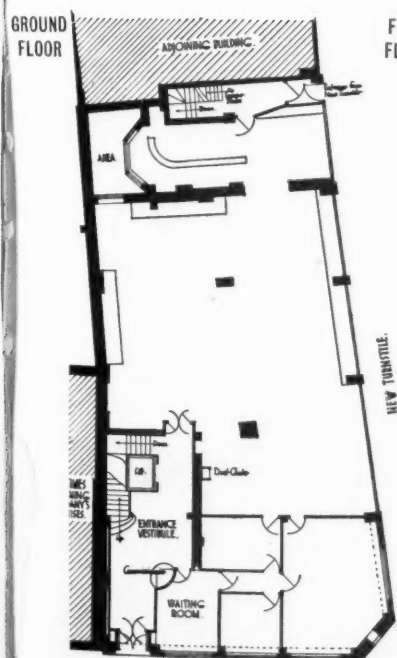


GROUND  
FLOOR

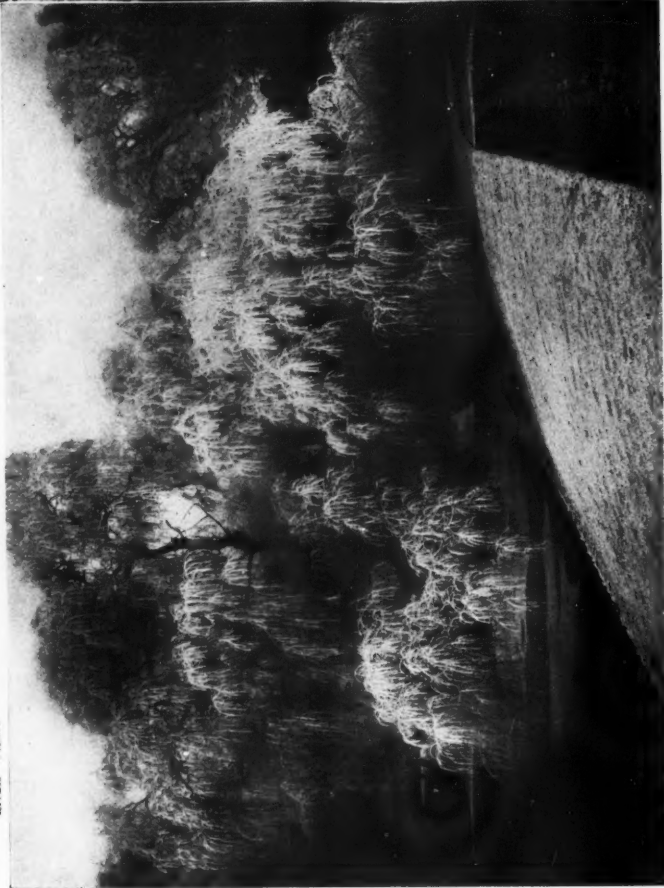
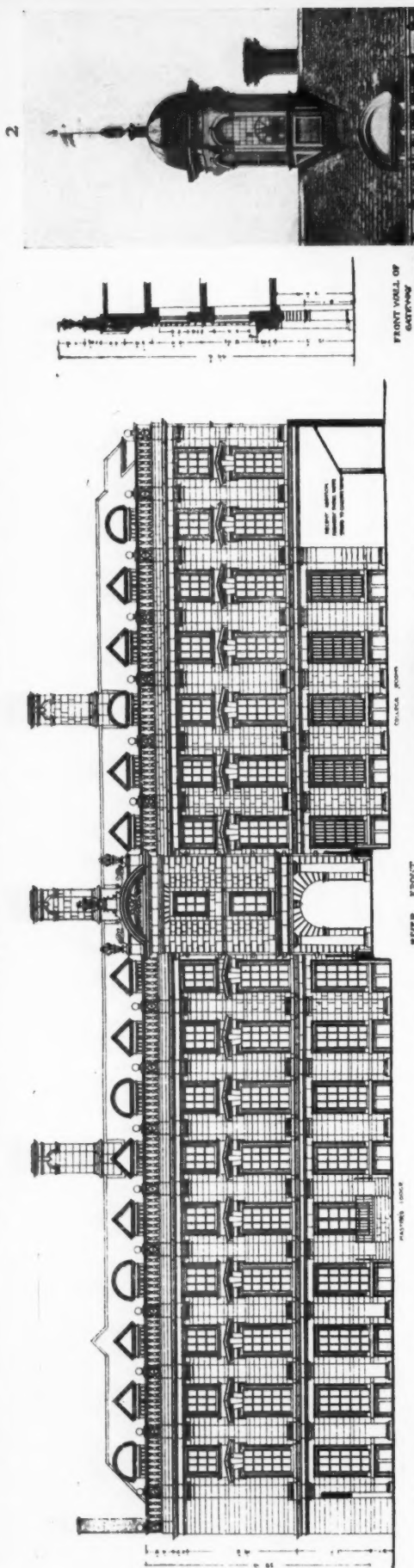




(1). The elevation of the façade to High Holborn. The heights of the floors and the spacing of the windows were, to some extent, determined by existing conditions. (2). A night view of the façade which shows clearly the scheme of fenestration, the steel mullions, and the general horizontal treatment. (3). Plans of the ground, first, third and fifth floors.



CLARE COLLEGE,  
CAMBRIDGE.  
(1) The river front;  
(2) A series of central  
features from the hall  
steps to the cupola; (3)  
The winter of 1885-6;  
(4) The dormers and  
cupolas of the North  
Range, Old Court;  
(5) The street front.



3





THE BOOK OF  
THE MONTH:

## Clare College

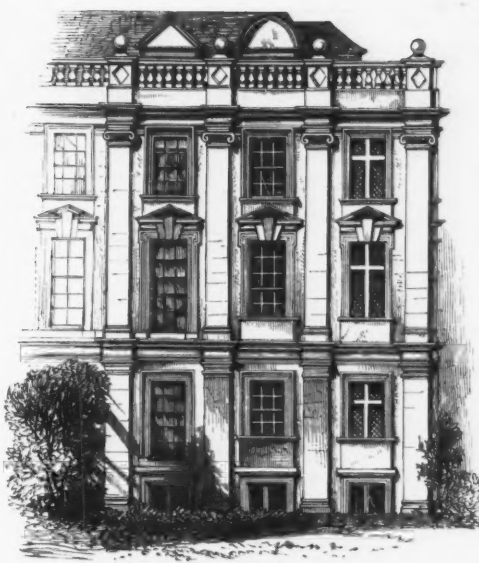
By

A. C. Frost.

Clare College, 1326-1926. Edited by  
MANSFIELD D. FORBES. Two volumes;  
Price £6 6s. net. Cambridge University  
Press.

**M**R. MANSFIELD FORBES is an editor of the Little Corporal kind—here, there and everywhere. Even in the symposial chapters his interlinear presence is worth, so to speak, quite twenty-five thousand words on the other side. The history of a college is a corporate-heterogeneous affair which one would be despairingly tempted to cram, all arms and legs, into a Black Hole billet and allow to suffocate itself in a pocket-volume. But Mr. Forbes, with more than the usual virtue and opportunities of the editor-quartermaster-general, has taken himself by the short hairs and given it its local habitation in two sexcentenary Grand Babylon volumes—not eye-catching, impresario works either, but books for the bibliophile in our midst who reads as well as collects.

Clare has been deservedly lucky in her celebrant. His scholarship is lively and scrupulously exhaustive, without being academic or nookshotten, and his energetic control of



BAYS OF THE RIVER FRONT. From *Clare College* to illustrate (right), the original design (1671) and the changes made in 1715 and 1815.

larly well-knit, enforced, and wideawake, and used with the masterly casualness of an amusedly alert mind.

These volumes, packed to their nebula-dusted covers with the excellently readable—riches sleeping in the bath-rooms and on the billiard-tables—contain two chapters perhaps more commanding than the rest: one by Mr. Forbes on Nicholas Ferrar and the other by Mr. J. Murray Easton on the Architecture of Old Court.

Nicholas Ferrar was, from some points of view, the typical post-Elizabethan, versatile in a business-like way, far-sighted and canny, an educationist far ahead of his time and an enlightened colonist, a man who, as far as his secular virtues were concerned, might have helped to control the conflicting history

of his choked-off century, had he not been possessed by a Miltonic spirit of too intensive an austerity, an austerity that worked inward and fretted him rigidly to decay. His Virginian venture and the experiments in education are Mr. Forbes's main theme, but this chapter, or parenthetical book—it is to be published separately—is really an explorative biography, an elegiac certificate, neither "Illuminate nor theopneustic," of a glorious might-have-been. Ferrar, though perhaps not the



"THE WEeping TEXTURES OF ROMANCE," from the *Cambridge Almanac*, 1860.  
From *Clare College*.





THE OLD COURT, from the French engraving after Loggan's view.  
From Clare College.

most notable, is one of the most interesting of Clare men, and it is pleasant to know that, after passing through several hands, he has at last found his true indicator inside his own college.

Mr. Murray Easton's appraisal of Clare Old Court is sensitive and acute. It has the swift clarity and science of a direct mind, freely critical because it is also, as we know so well, freely creative. He sees it organically, a vital individuality that has grown co-ordinately unique, educed, as it were, rather than designed, by an architect or architects alive to the inward prompting of its determined potentiality. It is less criticism, with its dress-parade, button-examining flavour, than an expert æsthetic inspection. Clare Old Court is—and not, I think, only in my pleasant prejudice—the most composedly beautiful court in the two universities, and Clare men would do well to let Mr. Murray Easton correct their eyesight, which is perhaps a shade myopic in this matter, to the architectural beneficence of their "citadel."

In these short episodic stills there is not much room for more than a brief march-past of the contents-page. The chapters on the College plate, wood-work, metal-work, and on Great Gransden and Barnabas Oley deserve separate review,



Edward Atkinson as Proctor, c. 1845.  
From Clare College.



THE BAPTIST MEETING HOUSE at  
Great Gransden (1735).  
From Clare College.

and covers original but with an appropriately library sobriety. The two prefatory poems by Siegfried Sassoon, certainly the college's finest literary contact, and possibly the most essentially poetic writer we have today, have the exquisitely concise lyricism which is his alone.

Mr. Forbes has been fortunate in his helpers and in his freedom from interference of the backstage, internecine variety. His colleagues have been providently wise in voting him a free hand and their confidence has been exceedingly repaid. It is to be hoped that the English universities will not be second to the American—some of whom, I hear, have already ordered this work—in recognizing what may well become the standard of what such histories should be.

## The Artist as Interpreter.

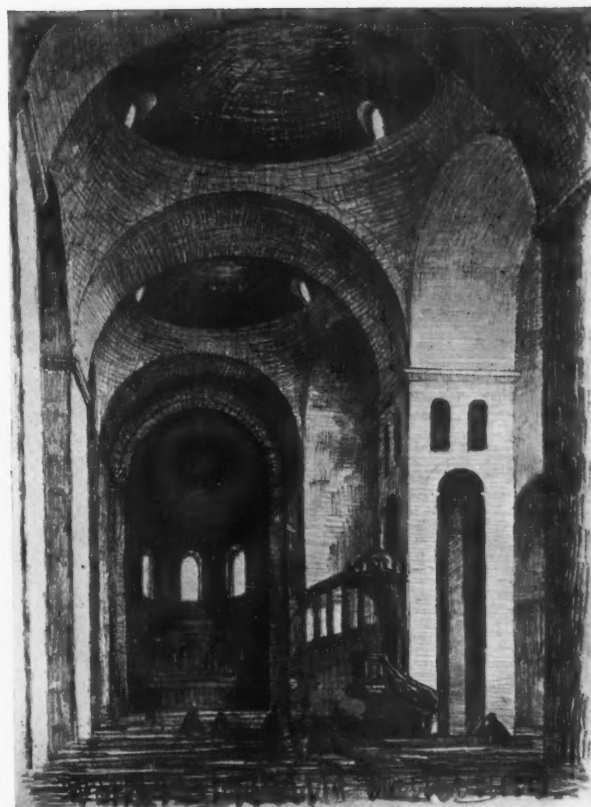
**Ten Architectural Lithographs.** By ROGER FRY. A Portfolio published by The Architectural Press. Limited Edition of 40 copies, each being numbered and signed by the Artist. Price £15 15s. net. Separate lithographs are available at the price £2 2s. each.

IT is obvious that Mr. Fry gets passionate enjoyment from architecture. Not only has he written about it, notably in *A Sampler of Castile*, with discriminating enthusiasm, but in his analysis of paintings he is always insisting on the architectural qualities in their composition. I would even suggest that he has been guided to some extent in the formation of his aesthetic theories by a desire to find values which would apply alike to architecture and painting. Thus representation is not a characteristic of buildings, and he has tended to minimize its importance in pictures. And at the same time he may have emphasized the value of the third dimension in painting partly because of its supremacy in architecture.

There are countless beautiful pictures and drawings of architectural subjects, but almost always the artist has taken those liberties in representation which Mr. Fry so convincingly defends. Gentile Bellini, Pannini, Canaletto, Guardi, Piranesi, even Prout and David Roberts, and in fact all painters who have specialized in the portraiture of buildings, are untrustworthy because they treat their subjects as a means rather than an end. On the other hand, the drawings of architects too often represent not so much the appearance of a building, as a catalogue of facts about it. A measured drawing is no more veracious, though it may be more agreeable, than the melodramatic interpretations of Mr. Frank Brangwyn. Between these two methods Mr. Fry has steered the nicest course. He recognizes that realized buildings exist in an atmosphere, and that the observer can only be in one place at one time. In fact, he takes a man's-eye view. On the other hand, he resists gallantly the temptation to improve upon his subject. (Has he, perhaps, exaggerated the height of Saint-Front?) And while in each case he has chosen an aspect which gives his drawing a lucid surface pattern, he succeeds in identifying the main elements in his composition with the main elements in the composition of the architecture he depicts. Indeed, he has deliberately subordinated himself to the architect, as the best executants in music do to the intentions of the composer. In looking at these lithographs, one's first impulse is to judge the architecture, and after that one recognizes the skill and sensibility with which the lithographer has expressed his subject. There is something heroic in such self-restraint. For it is noticeable that the Aubeterre plate, while probably the best as a lithograph, is the least precise as an architectural drawing, which shows the extreme difficulty of Mr. Fry's enterprise. He has set himself the task of killing two birds with one stone, and he has been astonishingly successful. Indeed, I know no architectural drawings which seem to me to perform the double function so convincingly.

The subjects in this portfolio are the rock-cut churches of Saint-Emilion and Aubeterre, Sainte-Eulalie at Elne, Notre-Dame at Clermont-Ferrand (a particularly good plate of this), Saint-Front at Périgueux, the Cluny in Paris, a Baroque altar at Perpignan, the staircase in the Narbonne Museum, and one end of the west side of the Trinity Library at Cambridge. Six of these are Romanesque interiors, all but one in South-Western France, while the rock-cut church at Saint-Emilion dates from the Dark Ages.

It is remarkable that Mr. Fry nowhere includes a Gothic form, and there is hardly a suggestion even of the pointed arch made by two round arches intersecting in perspective. But Baroque may be considered a revival of the Gothic mode. It is true that it developed from classical architecture; indeed, even in Roman times, characteristic Baroque forms appeared at Baalbek, for instance, and even more remarkably at Petra. But Baroque is a romantic reaction: the desire to astonish, the love of experiment, and the insistence on mobile, dramatic forms, are common to Baroque and Gothic. A seventeenth-century baldachin can take its place, as it were, naturally in a Gothic choir. But in a Romanesque, or for that matter in an early Renaissance, church it creates a definite, though possibly



SAINT FRONT, PERIGUEUX.  
A miniature reproduction from  
*Ten Architectural Lithographs*.

beautiful, discord. Mr. Fry, in this portfolio, is principally absorbed by the majesty of the round arch and the square pier. He interprets the mighty-mouthed harmonies that rise from repetitions of these simple semicircular and rectangular elements. In three of the plates a Baroque pulpit plays a different and subsidiary tune. But in the Perpignan subject the artist gives the chief rôle to a Baroque altar, attracted evidently by the contrast between its restlessness and the static simplicity of the Romanesque vaulting beneath which it stands. Evading the intervening Goths, Mr. Fry comes next to the beautiful Narbonne staircase built for the episcopal palace in 1620. Here again we find the round arch and the rectangular pier, while the balusters introduce the Baroque element, and the general elegance and the diagonal of the open staircase emphasize the different uses to which similar forms were put by Romanesque and Renaissance architects. Lastly, there is the door and two windows of Trinity Library, framed by trees and reflected in the Cam, forming a curious composition divided into nine rectangular panels. Thus all the architecture is Roman in origin: at Saint-Emilion a barbaric memory of past grandeur, a temporary Renaissance in the Romanesque, a recollection even of Constantinople and Venice at Périgueux; and the full power of a more refined civilization adapting Roman forms to its own purposes at Narbonne and Cambridge.

These lithographs reveal Mr. Fry's extraordinary sensitiveness to the essence of architecture, for when he draws an interior he succeeds in conveying, not only the forms of the enclosing walls and vaults, but the shape of the three-dimensional space enclosed. I would wish to recommend this portfolio particularly to architects, for they will find in it, lucidly and beautifully exposed, some of the noblest solutions of problems in spatial design which the human genius has achieved.

RAYMOND MORTIMER.



## BOOKS.

and the most primitive apparatus. Besides the works of the famous Nadar and Daguerre of Paris, those of Julia Margaret Cameron of London (circa 1860), and especially of the little-known David Octavius Hill of Edinburgh, set a standard of æsthetic achievement which subsequent photographers may well find it hard to surpass. There is a passion for truth in these early pictures which, in its inferior way, is akin to that of the impressionist movement in painting and to Proust in literature.

As an illustration, however, of the achievements of modern photography, we reproduce a simple portrait by Man Ray of Paris. As a painter puts lights into his picture to depict the third dimension, so this modern photographer has used artificial lighting to give texture and relief. It is to be hoped that modern English photographers will not delay to make up the lead thus set them by their Continental contemporaries. It is only by such technical developments that they can hope to surpass the early masters of the camera.

BRYAN GUINNESS.



### The Portrait in Photography.

**The Book of Beauty.** By CECIL BEATON. London: Duckworth. Price 25s. net.

**Aus der Frühzeit der Photographie (1840-70).** By Dr. H. T. BOSSERT and HEINRICH GUTTMAN. Societäts Verlag. Frankfurt-am-Main. 1930. Price R.M. 8.50.

**M**R. CECIL BEATON'S successful *Book of Beauty* (or *Celebrity*), though no doubt

irreproachable from every other point of view, shows that though he possesses immense talent for photography, he yet has far to travel before he can hope to equal the early masters of that still youthful art.

The photograph of Miss Norma Shearer shows the facile danger of relying on a background of tinsel, that may be varied as the fashion of the moment may dictate to one of star-spangled satin or American oil-cloth. Mr. Beaton's real capacity and power of imagination are shown, on the other hand, by such a photograph as that of Miss Edith Sitwell as a Gothic saint. He must not be afraid to aim high. It would be a disaster for one of Mr. Beaton's talents to stick in the slough of the vogue. It is said that certain photographers print their portraits through crêpe-de-Chine in order to blot the traces of time and character from the faces of their sitters. I would accuse Mr. Beaton of no such inæsthetic proceeding, for such is the method of flattering commerce and not of art. Yet he would be well advised to show more wrinkles.

*Aus der Frühzeit der Photographie* is a collection of early photographs recently published in Germany. It is a revelation of what could be achieved with nothing but natural lighting



MISS EDITH SITWELL, from *The Book of Beauty*. This photograph shows that Cecil Beaton is capable of the very finest and most imaginative work.



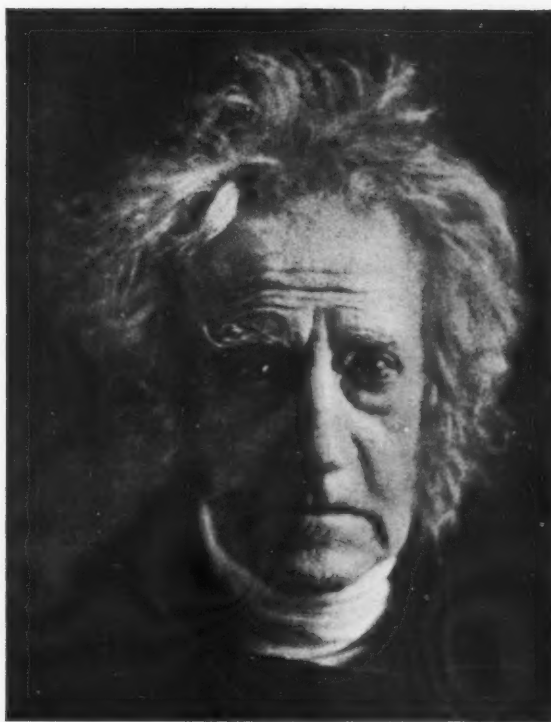
The drawings on this page are by Cecil Beaton.





1

The illustrations Nos. 1, 2, and 3 are from *Aus der Frühzeit der Photographie*; No. 4 is from *The Book of Beauty*. 1. This photograph of *A Scots Lassie* with a Straw Hat was taken about 1845 by DAVID OCTAVIUS HILL (1802-1870) who lived in Edinburgh. It has some of the qualities of a painting by Augustus John. 2. This portrait of the astronomer, Sir John Herschel,



2

was taken by JULIA MARGARET CAMERON (1814-1879) in 1860, and resembles in technique a Raeburn mezzotint more than a mid-Victorian photograph. 3. The grouping here forms a striking design, emphasized by the differing qualities of the dresses and by the pose of the heads. It was exhibited at Paris in 1842 and was taken by GASPARD FELIX TOURNACHON (1820-1910).



3

The portrait is of Marie-Christine Roux (sitting) and her sister. 4. An example of fashionable photography with a standardized background and no feeling of depth or texture in the face. It is of Miss Norma Shearer and was taken by CECIL BEATON recently. 5. A portrait taken by MAN RAY of Paris, and reproduced in the photographic number of *Arts et Métiers*. It illustrates what can be achieved by modern methods of lighting.



4



5

## THE FILMS.

Mr. René Clair's film, *Sous les Toits de Paris*, is not only a penetrating criticism of life, it is also a still more penetrating criticism of films. After seeing this brilliant piece of cinematic construction one may be pardoned for thinking that never before, in the history of the film, have sound and vision been properly co-ordinated; certainly this co-ordination has never before been so successfully achieved. Sound is used here, not only as an underlying

### DUALITY RESOLVED.

*Sous les Toits de Paris.* A TOBIS Sound Film.  
Distributed by - - - WARDOUR FILMS.  
Direction - - - RENÉ CLAIR.

theme to the unfolding sequence of events, but as a kind of matrix filling the spaces between those events, and, thus additionally related, binding them in a single progression of visual-aural harmony. Speech, in French, is used sparingly, less as an explanation of the action than as a punctuation of the scene. Mr. Clair's claim that his film can be perfectly understood by those ignorant of the language is not an adverse criticism of the inclusion of speech, but rather a justification of its purpose, the purpose of punctuation. Silence, in balanced periods, alternating with passages of sound or speech, heightens the dramatic content of a scene, or affords relief from the tension of the action, achieving its effect on the upgrade or downgrade of excitement as it precedes or follows the passing crisis of events. The obliteration of these periods of silence in a London theatre, by the impertinent intrusion of an orchestral accompaniment, seriously marred the careful construction of the film. Such is showmanship! But even so, we may well be grateful to the enterprise of the management which has given us the opportunity of studying so brilliant a demonstration of visual-aural construction in cinematic art.



I



2

(1) The dramatic intensity of the sequence from which this incident is taken is heightened by elimination, and what may be called an "associated aural image."

The scene, otherwise silent, is accompanied

by the long-drawn screeching of passing trains, whilst drifting smoke exposes or conceals the view. Mr. Clair knows how to use "the terrors of the imagination."

(2) Albert Prejean, in the part of Albert, a street singer. His unaffected acting and Mr. Clair's brilliant direction perfectly portray his casual hold on life. In other words, the structure of the film, no less than the acting, is the vehicle for the expression of character. (3) Pola Illery as Pola, a girl with whom Albert makes friends, and who helps him to sell his songs in the byways of Montmartre. Mr. Clair makes no effort to extenuate her wayward nature. The "characters" in the film are not presented; they "happen." They are not dramatic by intention;



3



4

they become so by accident. (4) The ironic humour of this scene, in which Albert and Pola are separated by a bed, is delightfully accentuated by the unexpected and, so to say, amusing symmetry of the pictorial composition. The skill with which Mr. Clair expresses the internal quality of his scenes by their external arrangement indicates his grasp of cinematic possibilities.

# A Free Commentary.

By Junius.

WE must all now sing a community song of praise of Messrs. Yardley, scent manufacturers of Bond Street and Stratford-atte-Bowe. As this firm is not, and cannot by any possibility become, an advertiser in these pages, unless it momentarily takes leave of its senses, we may perhaps be allowed to let ourselves go in the matter without incurring the grave suspicions naturally aroused in the cynical breast when enthusiasm is shown about the products of advertisers.

Junius in search of well-designed things of common use—a perpetual quest of his—picked up in a chemist's shop the other day a very charming little flat, polygonal metal powder-box. "French, I suppose?" he said to the assistant. "Well, no; as a matter of fact (here you see a note of surprise) it's not, it's English—Yardley's."

Junius forthwith indited a warm letter of congratulation to this firm, asking them if they had done any more good work in this direction. A courteous reply bid him come and see for himself.

In the Cork Street showrooms, the wholesale depot of the firm, he was shown a charming range of new designs for soap and scent cartons, boxes, bottles—as good as anything that ever came out of the ateliers and factories of Messieurs Coty, Houbigant, and the rest of our intelligent neighbours engaged in this trade.

The powder case, above mentioned, a lipstick case of diamond section, a flattened octagonal-sectioned container, these all in silvered metal, were particularly attractive. The facets were left plain instead of being fussed about with stamped nonsense—our workaday trade designers being seldom content to leave their surfaces unfretted, and much too prone to think that the more "decoration" you can cram into the square inch the more entrancing your effect will be.

A pedestal on which were mounted three elegant stoppered bottles of jessamine, orchis, and chypre was also notable for its admirable form and most attractive colouring. Again the discreet designer had restrained his clever hand. It does, indeed, seem to be an æsthetic law that restraint is as essential a factor as invention in satisfactory designs.

At any rate, let us give thanks that here is another English manufacturer taking up the foreigner's challenge and, in fact, beating him on his own ground. By hiring French designers? Not at all. All these and other satisfactory packings which I reviewed with pleasure, are the work of English designers, and all with the exception of the bottles (I wonder why the bottles are an exception—they need not be) carried out in the firm's factory at Stratford-atte-Bowe, which is English enough in all conscience.

Here of course and, by the way, we are not concerned so much with the real æsthetic value of these designs as with their value as marketing factors. These goods

thus clothed seem irresistibly attractive, and will charm the shillings and guineas out of fair women and their attendant squires, and (what is more difficult and more fundamental) will charm orders out of the less susceptible retailer.

Nor, let me add, are these mere window-dressing tricks to conceal inferior material. So far as a mere man (of some perception *bien entendu*) can judge, the scents are of a character to live fully up to their containers, and to do their fell work in making maids and matrons even more hopelessly irresistible. Indeed, having sprayed myself a little too freely with a most entrancing essence, and returning home next day, I was asked by somebody who had every right to know, and not without a very faint trace of a quite unusual suspicion—wherever had I been? (there are dangers, seemingly, in these enthusiastic quests!) And there certainly was a new customer for these worthy manufacturers.

I dwell on all this at undue length because there was, in my mind, never any doubt that we could, and can, not alone in this trade, but a score of others, produce the actual goods as well as any foreign competitor. In the arts of packing we have, and are in general, absolute hakes—or idiots. And yet we have designers of invention and perception, excellently trained with public money, crying out for work. If manufacturers in other trades who have any suspicion that perhaps there is something they might learn in this direction, would pay a visit to Messrs. Yardley's office I can promise them they will be courteously received—and speedily converted. Let them not say, "Oh, but mine is not a luxury trade!" *Mutatis mutandis* the same problem of attractive packing applies to all the trades.

Or failing this, or after this, let them get in touch with the newly-formed Institute of Industrial Artists at 36 Bedford Square. They will learn something to their advantage.

One critical note I must add to this explicit and implied panegyric. When I asked the managing director the name of the designer who was responsible for all this excellent work, he begged to be excused from telling me. Let me tell him that it would not take me long to find out—but let that pass. The refusal is unworthy and but too characteristic of the attitude of business men to artists in their employ. No doubt that attitude is: "If I publish my designer's name somebody else will tempt him away from me." May I suggest that there are better ways of keeping a designer loyal to you than by depriving him of the credit of his work?

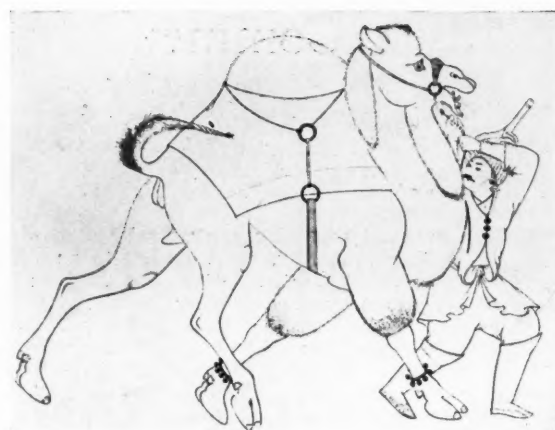
Messrs. Wall's, of "Stop me and buy one" ice-cream fame, are to be added to the Roll of Honour of those manufacturers who have the courage to adjure their customers not to litter the countryside and the streets with their containers. And Messrs. Eldorado promise that they will join the growing band. What are the Tobacco and the Chocolate Magnates going to do about it?





## THREE PERIODS OF PERSIAN PAINTING.

(1) *A CAMEL WITH HIS DRIVER* (563). Line drawing, sixteenth century. Lent to the Exhibition of Persian Art at Burlington House by Philip Hofer, Esq., New York. This drawing is by Sultan Muhammad, who carried on the traditions of earlier painters at the court of Shah Tahmasp. The style of drawing is rather precious and shows a somewhat limited outlook. There is knowledge of natural forms, but the artist's chief idea was evidently to render pleasantly undulating and swelling outlines. Sometimes the line is weak and uninteresting; there is also a certain triteness about the shapes because the artist did not have sufficient knowledge of form, for although here and there the outline exactly determines the sort of structures it encloses, there are other parts which appear to have eluded him.



I



2

(2) *HALF-LENGTH PORTRAIT OF A GIRL*. Oil-painting eighteenth century (789). Lent by the Rt. Hon. L. S. Amery. This painting, of a considerably later period than the drawing of a camel by Sultan Muhammad, shows an attempt at direct portraiture. Here we feel the influence of European methods, for besides the opportunity that oil-paint gave him for lavish display of colour, the painter has used every endeavour of which he was capable towards representation. But we see here a mixture of styles, for although there is a decided rounding of the forms of the face and parts of the body, the dress and other inanimate portions are kept flat. In spite of this imperfect assimilation of a new outlook, however, there is a pleasant and satisfying unity about the painting, because the colours of all the parts have been carefully considered in their relationship to each other; it thus forms a united surface which is, in its way, as satisfactory and as consciously designed as a Persian carpet.

(3) *THE LOVERS*. Oil-painting, circa 1800 (uncatalogued). Lent by the Rt. Hon. L. S. Amery. The exhibition does not enlighten us as to what is being done in modern Persian painting, but *THE LOVERS* in Room IX gives a hint of what it might be capable. Compared with Figure 2 it shows a transition stage towards a much more clarified conception of the art of painting, appearing to have anticipated in some measure what has been done in modern European art, and even in a degree anticipates such advanced moderns as Picasso. But the sentimental treatment of the faces has prevented this painting from being altogether convincing; and one is not without misgivings that its apparent modernity may be more by accident than design. However, if one blots out the faces, it will be seen that a pattern is formed which leaves us guessing as to its meaning, but interested in its effect. It is possible that the painter considered the rest as merely an accompaniment to the heads of the lovers to which he wished to direct the attention; but one would have preferred that they should have been as simply treated as the other parts.



3



A seventeenth-century brass COMPASS, belonging to Captain Edward Maccauley of San Francisco, and lent by him to the Exhibition of Persian Art at Burlington House, London.

Much of the scientific reputation which the Arabs acquired in the Middle Ages should rightly belong to the Persians. They produced a series of great scientists (e.g. Avicenna) and most of the earliest specimens of scientific instruments known are of Persian workmanship—and often very beautiful. See also pages, 62, 67 and 68.

The Architectural Review  
Supplement

February 1931

## Decoration & Craftsmanship



### OVERLEAF: AT CLOSE RANGE

One of the most pathetic of Persian stories, which was a favourite subject for the miniature painter, was that of the love-maddened Majnūn, so frantic in his passion that the clan of his beloved, Laila, regarded it as an insult. So he fled into the desert and found companionship with the wild animals. This small miniature from the classical period of about 1480 is the property of the Gulistan Museum, Tehran, and is to be seen in the Exhibition of Persian Art at Burlington House. It has been enlarged about four times in this reproduction and thus shows to greater advantage the technical skill, as well as the mystical feeling, of the artist. [BASIL GRAY.]





"One manager thought that the greater part of his audiences in the afternoon consisted of women shoppers from the suburbs and adjacent towns, who came to London prepared to include two hours of rest and recreation in their day's programme. Another was able to identify a percentage of business men with offices in the neighbourhood, who regularly spend an hour after luncheon looking at a light and cheerful film."

Sir Percival Phillips in *The Daily Mail*.



GRETA GARBO TALKS! A rather lymphatic crowd awaits the hundred-dollar-a-syllable voice.

## Amusement—and its Setting.

By Gordon Craig.

A FEW evenings ago, at a private gathering of London dramatic critics, were three theatrical friends of these critics; one of whom, in the course of an admirable speech on the subject of the National Theatre, expressed the hope that we should not see vast sums of money wasted upon the bricks and mortar. He meant that the thing which is to go into the theatre is the important thing—not the theatre building itself.

Is there anything worth while to put into a theatre today? Apparently not, for the young author of this book<sup>1</sup>, Mr. P. Morton Shand, hardly refers to what is to go inside: all he is concerned with is the shell. He is not particularly concerned that this shell should be anything but a flimsy one. "We want to be amused but not instructed, intrigued but not edified," is what he says. That is to say, something amusing is to go inside, something intriguing—nothing more than that—and instruction and edification are to be left out of it altogether. Perhaps it is this spirit which accounts for the fact that so few theatre architects care about making an effort to supply a building which shall carry all that I think is worth while to be put into a theatre. I agree with the author that I don't want anything instructive and edifying inside it, but I want a good deal more than something amusing and intriguing. It must be because the Germans have

something more, that this book is full of photographs of German theatres, which Mr. Shand has collected enthusiastically and given us in his volume.

Mr. Shand also dedicates this book to one of the very best of theatre designers—to Oskar Kaufmann—"In Admiration and in Gratitude for the Liveliest of his Creations": and it is when he is thinking of Mr. Kaufmann that he allows himself to be vivid enough to use the word "lively"—which is something rather different and a great deal more than he expresses in his text when he says "We want to be amused and intrigued." "Lively" is the very word—something lively in the theatre.

But the first plate we are given is as dead as a door-nail. It is an illustration of the New Victoria Cinema, London; and the author writes underneath it: "This excellent, if somewhat Germanic, façade emerges as a symbol of hope for the future . . . ." I don't think Mr. Shand knows what he is writing about; but I am quite sure that he knows what it is he feels, and that he has the right feeling about the whole thing—and it is revealed in this dedication to Oskar Kaufmann. But what does he mean by being so rash as to hold up this Germanic façade of the New Victoria Cinema as a symbol of hope for the future? Who wants anything Germanic? Kaufmannic would be a very good thing, but that is quite another matter: and the author's admiration for Kaufmann is expressed in no uncertain terms.

But Mr. Shand is a funny fellow, and while I feel grateful to

<sup>1</sup> *The Architecture of Pleasure: Modern Theatres and Cinemas.* By P. Morton Shand (B. T. Batsford Ltd., 94 High Holborn, London). Price 15s. net.

AMUSEMENT—AND ITS SETTING.



THE SKANDIA, STOCKHOLM. E. G. Asplund, *Architect*.  
A classic exemplar of cinema decoration.



Another view of the auditorium of THE SKANDIA, looking  
back from the screen.

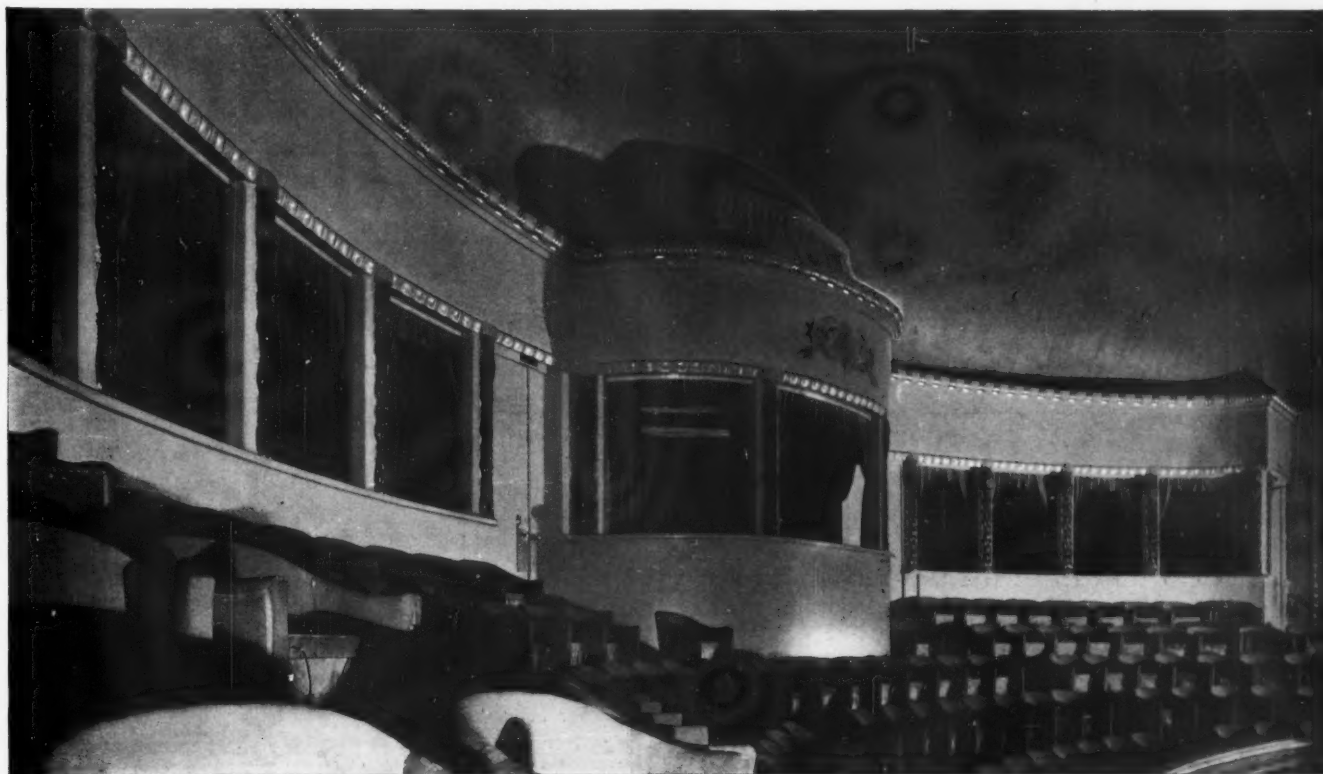
The Architectural Review, February 1931.

him for giving us all the pleasure of looking at these well-printed plates, I regret that he is so far behind the times. Why does he want to bother about Queen Victoria—why does he needlessly call her “the deadeast of all sovereigns”? Her existence is keeping us all alive today in England—she was quite the most vital spark of the last century: she was, if one may say it without disrespect, far more “one of the boys” than are the boys today. What she wanted Englishmen to do was to go ahead, and she would not have liked Mr. Shand for keeping so modestly backward.

For really, the pictures that Mr. Shand has shown us all reveal

because that would be amusing and intriguing—now would it not? Or that just as the actors came on the stage, all the scenery should fall lightly upon them, or the trap-doors let them gently down into the basement. Or that the spectators should all be shot on to the stage, their chairs twiddled round, and they, looking up, find a stage in the gallery that they had just been shot from.

But what an odd lack of fancy these Modernists have! Why, as long as twenty years ago, the Futurists launched a few notions similar to those that I have given about theatres which seem



THE CINES, BERLIN. Oskar Kaufmann, *Architect*. The pavilion-like central box adds interest to the otherwise practically plain apse of the back wall.

superficial copying of what the other fellow has done. Even the Théâtre Pigalle, the latest effort, is nothing but one expensive superficiality mounted on another. All these décors are very quick and clever, but they are all for nothing. They are not amusing, and they don't intrigue us, and they don't make for liveliness—they make for nothing but boredom. For the point of concentration in the theatre is for us all the stage on which the performers perform—it is not the auditorium in which the people sit. Besides, if we want to call ourselves up-to-date—let alone with any liveliness looking towards the future—why should the people merely sit? Why shouldn't the audience fly about the auditorium? That would be a little intriguing. Why not have silent switchbacks, so that we could swing from one point of view to another—hear Noel Coward from the Gallery, and then hear him from the Pit—watch Miss Gertrude Lawrence from one corner of our eye, and then, in less than a minute and a half, from the other corner? That is what I should call being up-to-date—but, after all, only a trifle up-to-date. For I would prefer that the actors should act in a great tank full of water,

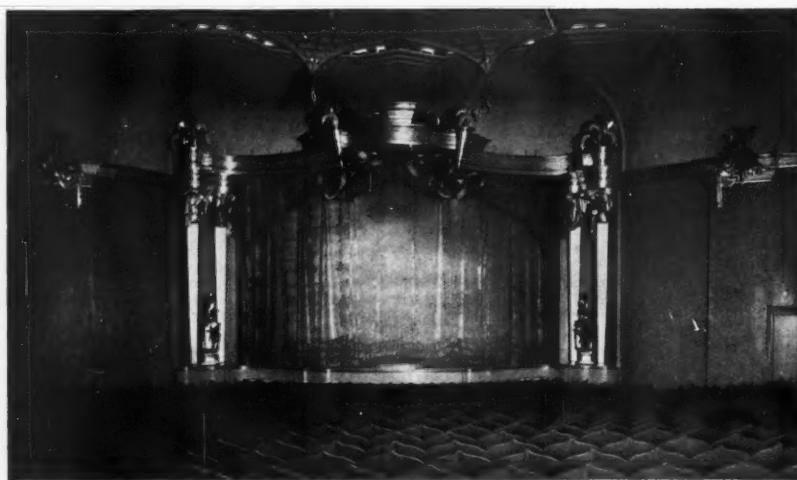
more thrilling than any in this book. It is all very well for Mr. Shand to linger around the word “academicism,” and say it is taboo, and that pomposity is an old Aunt Sally: these things were so at least three centuries ago—it's nothing new. I am all with the author in his desire to change things, and to get them out of all the ruts in which they run so ridiculously; but this book of pictures showing the theatre of yesterday won't do that.

And I think that since they are pictures of the theatre of yesterday, they should be written of with the respect which is due to yesterday. A very great deal was achieved yesterday. Most of the lively young men of that time took the innovations in these theatre buildings very seriously and enthusiastically—found them “amusing” and “intriguing”; and now that they have become younger (for men of fifty today seem to me considerably younger than they were thirty years ago) are the men on whom I can always count to make most unexpected and most lively suggestions for the theatre of tomorrow. If anybody should be weary of the new theatre of twenty to thirty years



## AMUSEMENT—AND ITS SETTING.

ago (and the Grosses Schauspielhaus is one of those theatres), it is these men who were in at its birth. In some ways Hans Poelzig's theatre has not been beaten. The architect thought about space—a thing few architects are allowed to do—and he continued to think about it as he did his work. That was because the men for whom he worked kept reminding him of it. Space for the play itself, and more than space for the playful spectators.



The proscenium opening of the THEATER AM KURFÜRSTENDAMM, BERLIN.  
Oskar Kaufmann, Architect.

I recall a distinctly "intriguing" theatre which I saw the other day, wherein the corridors (and they were very numerous) provided a playground for the children and their hoops and balloons. It included half a dozen shops as well, so that you were not obliged to consider the drama over-solemnly—or anything theatrical. You could really divert yourself in this theatre. And the main shop was devoted to photographs of actors who might possibly be coming along in about thirty or forty years from now. "Won't she be too sweet!" I heard a young lady saying to a fine young man, as they stood looking at the photograph of a young lady who is to appear in the play Michael Arlen is to write in about twenty years from now, and the production of which is to be postponed till twenty years after his death. The notion of postponement is that it will make things so much more intriguing—which is perfectly true.

Meanwhile, what about the drama—what about the work in the theatre? The theatre has been trying to tackle a few of its troubles for the last ten years, and it has plenty more troubles ahead of it. Let us say no more about them (or it) for the moment, and let us turn to the second portion of the book, which deals with the cinema.

There we have the best part of this book, for the cinema is a thing of the moment, not of yesterday or of tomorrow, and can be called "the place of doubt." In this sense: uncertain of what to do, the young man asks, "What shall we do tonight?" "Oh . . . well—should we go to the cinema?" replies his young girl, with a query. The moment there is a doubt, a big doubt, in this world, you must have a comfortable place to go to and just sit there; some idea may come, once you get seated: and if it is dark, and things are going on, you watch the things . . . then you come out laughing and smiling, and people say to each other, "Look how happy they all are!" The great thing about

the cinema is that you get no uplift there—you are given nothing to tease you that way. You are not overwhelmed with things that you never wanted, and would not know what to do with if you were obliged to keep them. You are not obliged to keep them, and that is just what you feel when you go out; and you are smiling all over, and people say, "How happy they are!"

Now it is not the fault of the cinema-goers that that is the net result of it all, and I don't know whose fault it is—and I don't much care. It is a great thing to have a place to go to in which to think it over for twenty years or so. The Fascists are thinking it over in an immediate way; the younger people in London are thinking it out in the cinema way. Fascism is a spectacle in which



An amusing macabre motif for concealing a recessed light in the DUCHESS THEATRE, LONDON.

the theatre-goers are both actors and spectators. It takes place in the open air. Fascism is too active to bother about being intrigued or amused. What will come of such a training, I don't know, any more than what will come of the cinema training.

People fear both. But I can hardly imagine that one young Fascist would ever dream of calling his book "The Architecture of Pleasure," because to him Pleasure has no need of an architectural home.

Thinking of Italy, and remembering the innumerable cities which, at the moment I write this, stand as evidence of a time when pleasure was really a gorgeous thing, I pause to wonder for a moment what this tuppenny little thing today called pleasure thinks it is . . . and pausing, I put down my pen and write no more of that.

P.S.—But it is a ripping little book of pictures, this *Modern Theatres and Cinemas*, and is to be secured at once by everybody who studies the subject of theatre-building, so that they may see there what a timorous age allows some of its bravest architects to do with the bricks and mortar. Excellently bound, beautifully printed, scintillating chatter by Mr. Shand, and worth every penny of the 15s. asked for it.



THE KEY IS UNDERNEATH THIS DRAWING

Plate 13

A DESIGN FOR TWO ROOMS ILLUSTRATING SPORTING SUBJECTS.

By MARY ADSHEAD.

- A** Top moulding of cornice, painted dark tan, with return darker still.
- B** Lower moulding of cornice painted light tan, return darker.
- C** White moulding to cornice (grey return), also caps and bases to columns, built-in cupboards, bookshelves, dado, etc. Where the wall surface is plaster, this is to be painted mat white, and where wood, a mat gesso surface to match plaster parts.
- D** Pale buff walls, scumbled paler towards the top, suitable background for modern pictures.
- E** Black polished marble columns, fluted, 9 in. diameter.
- F** Thick pile carpet, dark tan.
- G** Hand-tufted rug designed by self entitled "The Derby Winner."
- H** Ceiling painted dark black-tan marble surface.
- I** Lights composed of strips of curved alabaster so—  
lit from behind, or opaque glass might be used in an amber shade.
- J** White curtains of rough woven or crochet material, with black tufted pattern.
- K** Reading lamp, jade glass stand.
- L** Writing desk.
- M** Chair on swivel.
- N** Piano.
- O** White china ornament.

- P** Modern pictures.
- Q** Jade glass flower vase.
- R** White painted chairs with metal inlay to match desk, etc., with wool tapestry covers in two shades of blue.
- S** Divan and armchair upholstered in Indian red suede, and white ponyskin or deerskin.
- T** Circular table with shelves for books, painted white, black, and having metal inlay to match other furniture.
- U** Bookshelves.
- V** Two statues representing cricket and football on black bases.
- W** Radiator masks in metal.
- X** Ebony door.
- Y** Wire statuette of golfer.
- Z** Grey glass mirror.
- AA** Built-in cupboards.
- BB** Red alabaster vases containing lights.
- CC** Pink heavy serge curtains lined on dining-room side with painted linen to match walls.
- DD** Walls covered in linen and painted by self in three or four colours with design "The Sporting Man's Year." The pattern could repeat, but not the incidents, and the curtain wall would continue the same design.
- EE** Set of dining-room chairs painted dull grey-green imitation marble, with black horsehair seats and horsehair bands laced together forming the backs.
- FF** Dull grey-green marble table stand with ebony top.
- GG** White mat dado enclosing cupboards, etc.
- HH** Black pile carpet.

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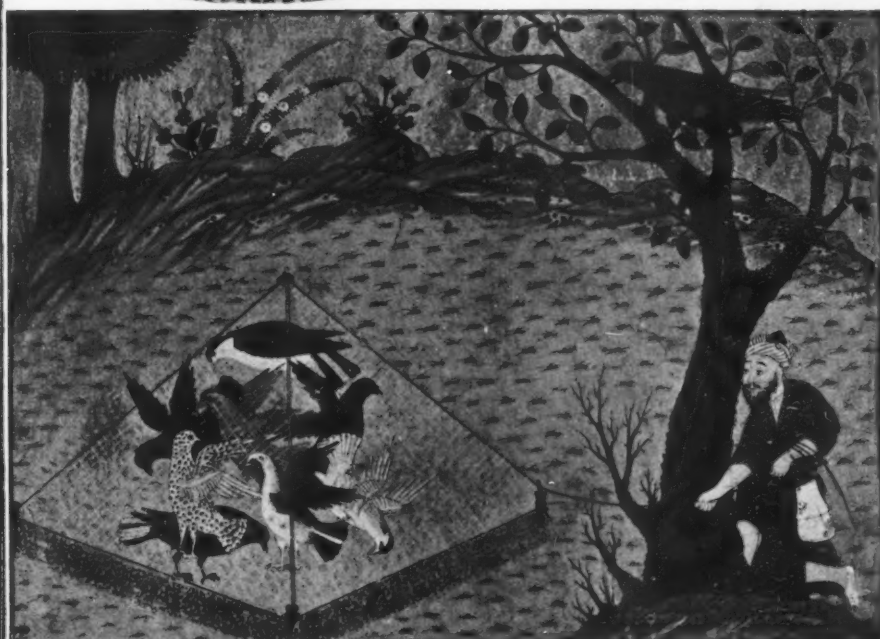


1. A RHAGES DISH OF THE EARLY THIRTEENTH CENTURY.—This type of pottery takes its name from the once famous city of Rhages (Rayy) a few miles from Tehran which was totally destroyed in A.D. 1220 by the Mongols, and from whose ruins much pottery has been recovered of recent years. It is remarkable for its human representations, so contrary to Islamic tenets. 2. A SCENE IN THE MOUNTAINS.—Probably an illustration to the poems of Sadi representing the poet attacked by dogs. The great interest of this ink sketch is twofold; it shows the miniature half-finished and it bears the signature of the famous late fifteenth-century artist, Bihzad. In some ways it is easier to appreciate the true qualities of Persian painting without the brilliant colouring which the European may suspect as a trick. The attribution is supported by a copy by the seventeenth-century artist Riza Abbasi, long known to students.



1.

2.



3.



4.

3. THE FOWLER WITH HIS NET.—A fifteenth-century illustration to the Persian version of the "Fables of Bidpay." These stories in one form or another have gone round the world and were translated into English at fifth hand from the original Sanskrit in the reign of Elizabeth. The Persian, though primarily a decorative artist, used as his raw material the closely observed phenomena of Nature: there is nothing anthropomorphic in his treatment of them. 4. THREE LADIES IN AN ORCHARD.—An illustration to a manuscript of the poems of Hafiz, copied towards the end of the fifteenth century. It is possible to see in this simple scene some of the monumental qualities of a philosophic statement. In the words of Edward Fitzgerald, "Hafiz is the most Persian of the Persians . . . whether his wine be real or mystical." [Lent by A. Chester Beatty, Esq.]



1

1. A POTTERY BOWL OF SAMARQAND TYPE of about the ninth century A.D.—The colouring is black and brown on a whitish ground, and it is an excellent example of the formalism of early Islamic art. [Lent by Ernest Debenham, Esq.]



2

2. MINAI RHAGES TILES of the early thirteenth century.—The incident depicted is the well-known story of the Sasanian king Bahram "Gor" hunting, with his favourite playing on her harp behind him.



3

3. A BRONZE COFFER INLAID WITH SILVER.—On the lid, which is here shown, is an inscription in Kufic characters and the date 593 (A.D. 1197). On the front are figures in high relief reminiscent of the first period of Limoges enamels. It may be claimed as the earliest forerunner of the modern safe, for it has a movable lock which may be set to any combination of fifteen positions on each of four dials. [Lent by MM. M. & R. Stora.]



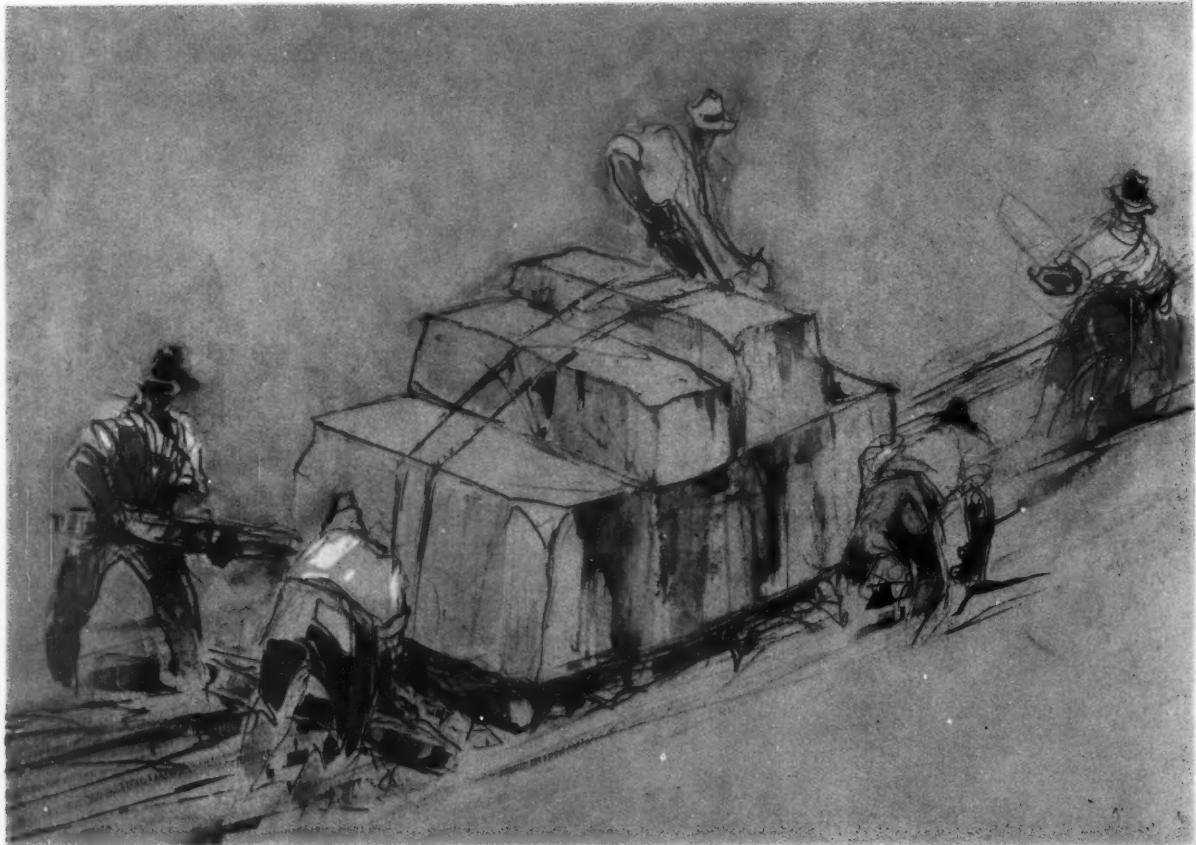
A stair tread which makes possible beauty of design, an attractive colour content, the maximum resistance to wear and tear and perfect safety, undeniably demands attention. The illustration on this page is from a photograph of such a series of steps. The treads shown are of "Alundum" non-slip precast marble terrazzo. Crushed "Alundum" aggregate in three sizes of crushing and in half a dozen colourings, ranging from white or cream to dark green, may be added to crushed marble in varying proportions, in mixes of one-to-four, one-to-three or (for heavy traffic) one-to-two respectively, to produce a beautiful stairway on which no foot will slip. The added cost of the inclusion of crushed "Alundum" aggregate to the crushed marble aggregate is not excessive. Write to me and give me some data as to prospective stairways which are to be made safe for those who are to daily pass over them, describing the class of traffic for which such stairs are to be constructed. I will supply full information as to the proportions of "Alundum" aggregate advisable and the best methods of incorporation. I will explain simply and clearly how absolute safety can be insured without sacrifice of rich and beautiful colour effects. If asked to do so, I will supply the names of half a dozen or more firms who will readily tender for a non-slip "Alundum" stairway.

Regent House,  
Regent Street,  
London, W.1.

*Frederic Toleman*



# Marble



*Marble Transport, Carrara Quarries.*

*From a sketch by W. Walcot.*



J. Whitehead & Sons Ltd.  
Marble Experts, Imperial Works  
Kennington Oval, London, S.E.11

## Anthology.

**W**E want to be amused and not instructed, intrigued but not edified. The pedagogue was never more unpopular. Culture must wear her laurels not only lightly, but jauntily. To command respect she has to prove herself a good, even a racy, raconteuse. Academicism is as much taboo as are taboos themselves. Pomposity of any kind is a welcome Aunt Sally's coconut for us to shy at. Uplift quickly gets the uplifting posterior kick it invites. No one is considered too young to be denied his say, but many are deemed already too old to be worth listening to. The very tolerance of the age is intolerant in that it excepts from its immense indulgence all that the last century thought, wrought, or represented. It has broken clean away from "all that," and refuses the least continuity with what it regards as a bogus phase of civilization, which, if it did not afford such an admirable pillory for modern gibes, would still be near enough in point of time to nauseate the memory. Such, then, is the Modern spirit. All these prevalent symptoms of energetic unrest, pioneering fearlessness, and a measureless disgust with the immediate past it has so violently revolted from, find their echoes in Modernist architecture. So also do the keen interest and adventurous delight in the processes of technique from which this generation has torn away the fig-leaf of false shame. But in what the Germans term Vergnügungsbauten, and we have called "The Architecture of Pleasure," they voice their most spontaneous and complete expression.

In matters of taste there were four things which, in the opinion of the present age, the last most consistently failed to be: sincere, sober, elegant and flippant. By the force of reaction these are the very qualities that Modernist architects and decorators are most consciously striving to achieve. A chaste and forthright severity of form, combined with what a newspaper with its nose to the wind has called "tasteful levity," typify their work. Enlivenment as a compensating factor to elimination characterizes the new refinement.

The architects of the preceding era were cultivated and (since the one thing then implied the other) academic gentlemen. Their sensitive and erudite fingers shrank from the vulgar improvisation of original design. Their duty was to conform, not to create. Any new departure in constructional design was heresy to their art, a blasphemy against the outward forms of civilization. Caged squirrels, they revolved round the treadmill of "the glories of the past." Like classical French dramatists they were primarily concerned with preserving sacrosanct unities—the unities of the classic orders. The theatre being a classic word, and perpetuating a classic form of art, must inevitably assume a classic form. From Palladio's theatre at Vicenza to His Majesty's in the Haymarket there is neither fievdevelopment nor progress in anything except the most superficial senses of these words. Attempt to escape from the vicious circle of tradition there is none. Now the classic orders, though they have been constrained into providing the most incredibly complicated and hypocritical nun's-veilings for the indecent nudity of steel girders, do not lend themselves to the expression of modern pleasure. They are too augustly dignified, too epic and remotely antique for our mechanical age.

P. MORTON SHAND.

THE ARCHITECTURE OF PLEASURE.

## Marginalia.

*England, Ugliness and Noise*, by Ainslie Darby and C. C. Hamilton, B.A., with a frontispiece by Fougasse, costs one and sixpence, and has already had a brief notice from "Junius" last month. It is an excellent and serious attempt, with a proposal for a Board of Amenities, to construct a practical scheme for preserving the countryside. The selfishness of motorists and the stupidity of mayors show that men are, as Mr. G. K. Chesterton says in a review of this book, "able to fly, able to broadcast, able to electrify the world; but apparently quite unable to think. One moral is that they might be allowed a few quiet places to think in. Organized legislation by a Board of Amenities will alone effect this."

"We can teach the principles of rational living in an atmosphere unpolluted by commercial ugliness. There is no doubt that the thing can be done. We want to do it, and even if we do not want to do it, we have no option if we intend to make progress as a Democracy."

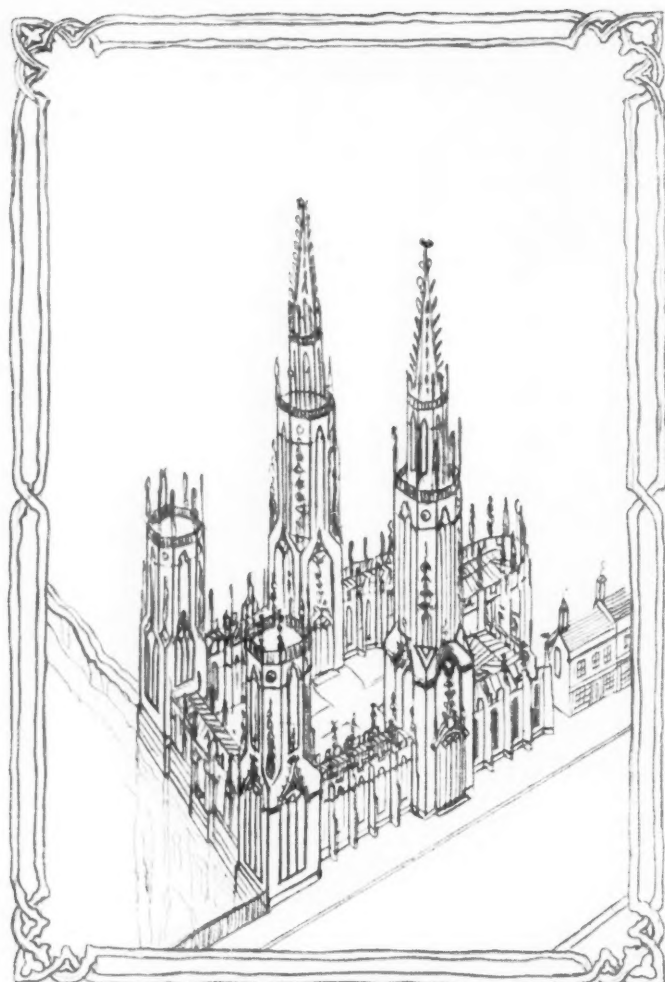
The Buenos Aires Exhibition will cause a stir in Buenos Aires. And as the traveller walks through what, indeed, might be Hampton Court or the Tower of London, he will view British cars, British textiles, and British flat irons displayed to left and right in quaint old-world settings. Whether the exhibition will really be like the Tower of London or Hampton Court we are not yet in a position to say, as there appear to be several designs.

The circular sent out, however, shows how the promoters intended it to look (see page 35). And lest there should be any mistaking such half-timber and such battlements for Nuremburg or a Rhine castle, this Lion also is upon the cover. Proud and challenging to any who would doubt its nationality, it yet seems to accommodate itself to the æsthetic standard of the exhibition.

Among the powers in this British enterprise are the Prince of Wales (Patron), Follett Holt, Donald G. Begg, of the London Chamber of Commerce, Col. H. W. G. Cole, of the Department of Overseas Trade, and A. C. Rouse, O.B.E., of the Federation of British Industries.

Messrs. B. T. Batsford, Ltd., the publishers of *Modern Theatres and Cinemas*, by P. Morton Shand, reviewed in these columns, ask us to draw attention to the fact that the architect responsible for the fine reconstruction of the whole of the interior of the Savoy Theatre, London, illustrated in this book, was Mr. Frank Tugwell, 83 Windsor House, S.W.1. Mr. Basil Ionides was responsible solely for the decorations.





AN ISOMETRIC DRAWING OF MAGDALENE COLLEGE, CAMBRIDGE, AS IT OUGHT TO BE

By Gervase Smith.

### The New Building as it Ought to be.

(Reproduced by permission from the Magdalene College Magazine.)

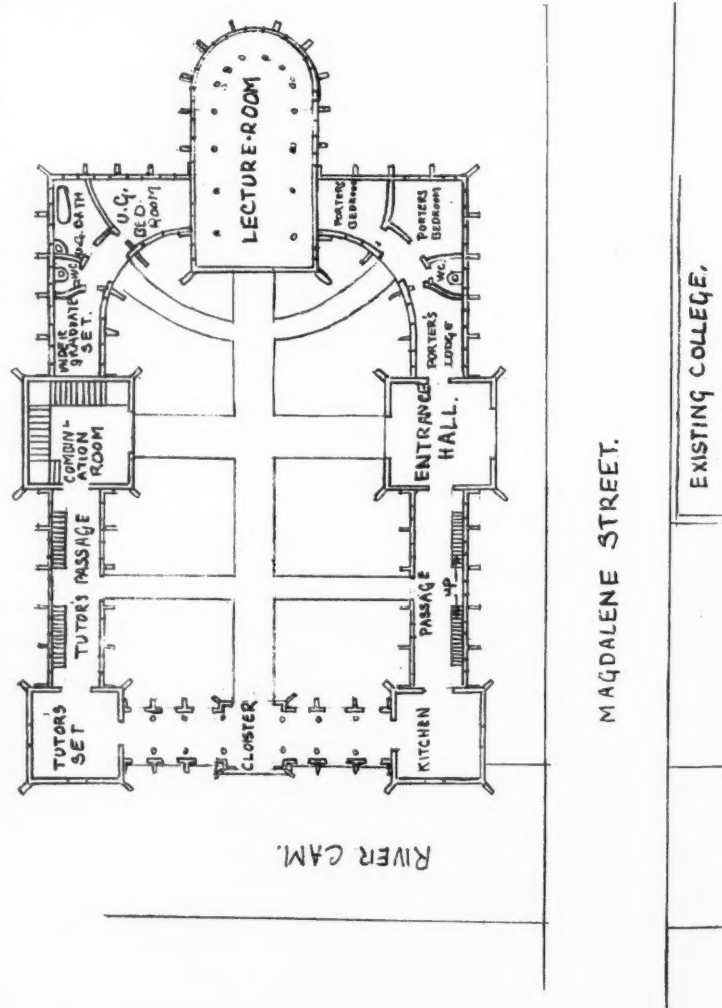
In the design which has been chosen by the Governing Body of the College for the New Building, Sir Edwin Lutyens may be censured for having imitated too closely the façade of the College on Magdalene Street. We hope that his design will be replaced by that which we here reproduce. Harmony is necessary, but it must not imply narrowmindedness. The New Building *must* be "in keeping" with the New Gothic part of Saint John's as well as with Magdalene (and it is perhaps not impertinent to point out that, even there, the New Gothic element appears, on the doors and in the inner decoration of the Chapel and in the heraldic ornament above the staircases in the First Court). The New Building ought to be in the fifteenth-century decorated style, and, as space is alas limited, rely more on height than on convenience, on the splendour of decoration rather than on the merely architectural effect, so as successfully to emulate the New Court of St. John's.

The new plan consists of two symmetrical towers on the river (Kitchens and a Tutor's set) linked by a cloister, and connected by two passages with the two larger towers of the Entrance Gate and new Combination Room. The Western side of the Court will be semicircular, containing a large Lecture Room, with, on either side of it, a set of rooms for one undergraduate, and the Porters' Lodge, both more spacious and lofty than is customary. The whole will be built in the same material as the New Court of St. John's—pink Ketton stone. It is true that the

quarries are almost exhausted, but as we have said, all practical considerations have been sacrificed to the claims of harmony and beauty. Likewise the pavement will be ornamentally tessellated and should greatly add to the effect of the whole.

The Entrance Gate, from the outside, seems to have two storeys, whereas it is, inside, one high room, in which the change of shape at the first storey is operated by the means of false pendentives, or *squinches*, which rest on graceful *barley-sugar* (or twisted) columns. Opposite it is the South Tower, where the architect had to face a fundamentally different problem. It contains a Grand Staircase, not unlike that of Christ Church, Oxford (although it is higher by seventeen inches and somewhat larger), and the Combination Room, elegantly decorated with the antlers of deer; the walls are *papier mâché*, embossed with symbolic and heraldic devices, the Audley beasts recurring at every division between two subjects. The general features of the other Towers (Tutor's set and Kitchens) are similar. We may, however, point out that the mantelpiece in the Tutor's sitting-room is a piece of very elaborate sculpture, being a reduction of the West front of Peterborough Cathedral.

The cloisters are fan-vaulted, the pendants being carved grotesque figures where (in conformity with Medieval tradition) undergraduates may derive some amusement from recognizing the faces of the Master and Fellows of the College. The River Cloister is an arcaded cloister, resembling those at Gloucester, whilst the River Gate (to be made of cast iron, gilt and painted) will recall the gates which surround the tomb of King Henry the Seventh at Westminster.



GROUND PLAN OF THE NEW BUILDING AS IT OUGHT TO BE. By Gervase Smith.



But the most prominent feature in the plan is the Kingsley Memorial Lecture Room. Although it terminates in a polygonal apse at the Western end, it is delightfully reminiscent of King's Chapel—simple without, magnificently decorated within. Light will be diffused into it from immense lancet windows, of which the glass will represent scenes from the Life and Works of Charles Kingsley, the great window above the door commemorating the scene in the Senate House of his inception as Master of Arts. The lecturer's desk will be a replica of the shrine of Edward the Confessor in Westminster Abbey. It will consist of an ebony superstructure, with a frieze of porphyry and serpentine and sculptures illustrating scenes from "The Water Babies," supported by a pedestal of Purbeck marble and twisted (or *barley-sugar*) columns at the angles. Above it will hang a canopy, blue plush and gold, with the College crest. The aisles have been provided for the ambulations of Mr. Salter during his lectures. The Kingsley Memorial Lecture Room will be used for Lectures, meetings of the Kingsley Club, and Bump Suppers.

It certainly is to be regretted that place was not found for more than one undergraduate set of rooms, or that the only way from the Kitchen to the Combination Room should be through a cloister, the River Gate, another cloister, the Tutor's sitting-room, yet another cloister, and the Grand Staircase, or again that the Tutor, to go from his sitting-room on the ground floor to his bedroom on the first floor, should have to use the staircase in the South Cloister. But what does this matter? The grandeur of the whole conception, the elegance of the Cloisters, the boldness of the Towers, the size of the Lecture Room, the appropriateness of the hemicycle of buildings in which it stands, are more than enough to atone for such very unimportant defects.

LOUIS LE BRETON.

\* \* \*

"When quite a lad, in days of the French-Gothic mania which immediately succeeded to the great English-pointed revival under Britton, Pugin, Rickman, Scott and other medievalists, he had crept away from the fashion to admire what was good in Palladian and Renaissance . . . till quite bewildered on the question of style, he concluded that all styles were extinct and with them all architecture as a living art. Somerset was not old enough at that time to know that Art had at all times been as full of shifts and compromises as every other mundane thing; that ideal perfection was never achieved by Greek, Goth or Hebrew Jew, and never would be . . . from which mood he was only delivered by recklessly abandoning these studies and indulging in an old enthusiasm for poetical literature."—From "A Laodicean," by THOMAS HARDY.

\* \* \*



A Station of the Cross.

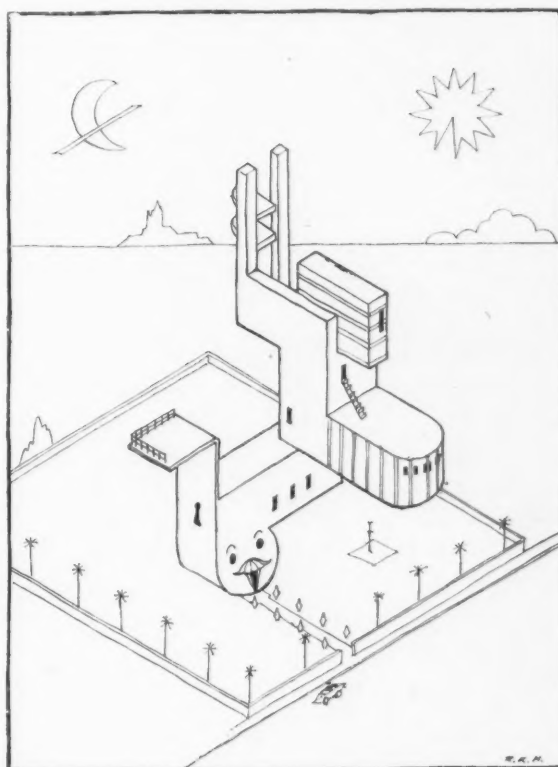
Sculptor: Donald P. Hastings.

To the Editor of THE ARCHITECTURAL REVIEW.

Dear Sir,

Mortified by the continued spoliation of our countryside and by the desecration of the landscape by incongruous building activities, I wish to congratulate your journal upon its efforts to conserve the amenities, and I am therefore offering a suggestion for a modern residence which will grow naturally out of its surroundings and harmonize with the entourage, be it field, village or city, and at the same time express the last word in modern and efficient "functionalism."

The cottage is seven storeys in height, the third floor being on top for convenience of access. In order to eliminate the



dust nuisance, all ceilings are omitted and the floors consist of steel rods about a foot apart. The walls are of glucose and verdigris, painted eau-de-cologne. To avoid unnecessary labour the glass is omitted from all windows, the openings being painted in holly-leaf red to exclude all "ultra" rays, while the electric light bulbs are painted black for the same reason. The internal doors are of granite coated with camembert. There are no bathrooms, but each bedroom leads directly to two cocktail bars.

The cottage can be built by any handy man—or maid—on a Sunday morning. (In order to avoid any disturbances by local builders and parishioners it is advisable to commence with the cocktail bars.)

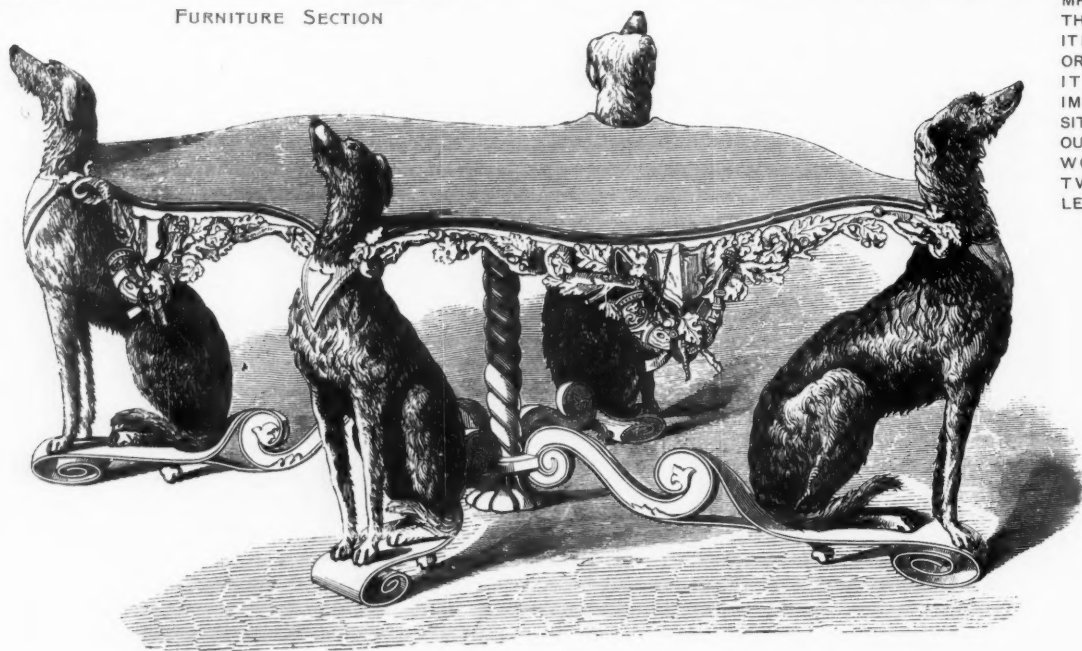
Yours truly,

R. KEITH HARRIS.

\* \* \*

# CURIOSITIES OF ARCHITECTURE—IV.

FURNITURE SECTION



THIS DEERHOUND TABLE WAS DESIGNED BY MR. JOHN BELL, THE SCULPTOR. IT IS ESSENTIALLY ORNAMENTAL FOR IT WOULD BE IMPOSSIBLE TO SIT AT IT WITHOUT SEVERELY WOUNDING OR TWISTING THE LEGS.

A TASTEFUL "LANDSEER" TABLE MADE IN 1855 FOR THE PARIS EXHIBITION.

Hotel Exclusive, W.I.

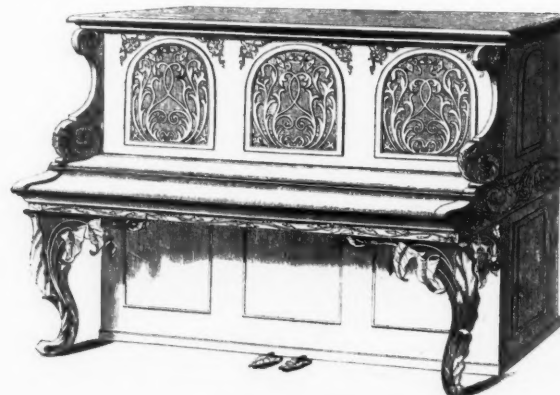
Dear Sir,

I was sorry to see that you included Colonel Bardsley Brushing's letter to me without my reply to it. I consider it only fair to state that since the upheaval of my aesthetic opinions, manufacturers and dealers will do themselves no good by sending to me such catalogues as include this antlerier

and this chair;



neither do I require this piano.



Yours faithfully,  
(Signed) BENBOW.

TYPICAL DETAILS  
IN TRAVERTINE



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& HERBERT J. ROWSE FERIBA.

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ESTABLISHED 1839





## Obituary.

We regret to record the death of Mr. Frederic Coleman, which occurred suddenly on January 5. The signature of Frederic Coleman must be familiar even to the idle glancer at the pages of THE ARCHITECTURAL REVIEW, for the vigorous and original advertisements of the Adamite Company were always written and signed by its managing director, whose journalistic ability and experience were so invaluable. But on the architect, and everyone connected with building, Mr. Coleman's strong personality made so great an impression that his signature typified the business he represented. Yet Mr. Coleman's life and experience were very varied, and his interests wide. He was born at Spencer, Iowa, in 1876. After college he went to San Francisco, where he began his journalistic career, which led him, during the Boxer Rising, to China as War Correspondent for the London Press. He came to England, at the age of 25, as representative of the White Steam Car Company—for motor-racing rivalled journalism in his enthusiasm—but almost immediately joined the staff of the *Daily Mail*. During the War he served first as driver at G.H.Q. in France, and later he was sent by the Foreign Office on a lecture tour in China and Japan. He found time to write two books on his experiences in France—*Mons to Ypres with French* and *With Cavalry* in 1915. In 1919 he started his connection with building in a venture to popularize white cement, with which he has been connected ever since.

His originality, the ability to see problems from a new angle, combined with his energy, made of him the forceful personality so many knew and will miss.

It should be noted that the directors of the firm who have been associated with Mr. Coleman since its inception have decided to carry on the business.

Messrs. Adams, Holden and Pearson have been awarded the R.I.B.A. Medal and Diploma for a London building completed between 1927 and 1930, for the offices of the Underground Railways, Broadway, Westminster. The presentation was made by Sir Banister Fletcher, P.R.I.B.A.

## Trade and Craft.

Messrs. Cooke, Troughton and Simms, Ltd., who are scientific instrument makers and engineers, have invented a new instrument which is of special interest to architects. It is designed to show during which hours of the day sunshine will enter a room in both winter and summer. This is no complicated scientific instrument that no one but an expert can use, but is simplicity itself. The centre of the instrument is placed on the plan on the centre of the window for which the test is being made, and the north point of the instrument turned due north. A cord, which represents the sun's rays, is then moved round the winter or summer dial, and the hour at which the sun first enters and finally leaves the room can be easily read. Differences in latitude of course necessitate a different instrument, but the obvious advantage of this fact is to the architect designing buildings for erection abroad. He can plan his lighting with the certainty of an architect actually in the country.

The instrument, which is made of brass and chromium-plated to prevent corrosion, is priced at 2 guineas.

Messrs. Troughton and Young, Ltd., are makers of modern light fittings whose designs are decidedly above the average of what are so often described as "modern" light fittings. Their catalogue, which is issued by the Curwen Press, is loose-leaved, so that as the firm produces new designs they may at once be illustrated in leaflet form, without waiting until a sufficient number justify publishing a new catalogue, and the architect's

# F

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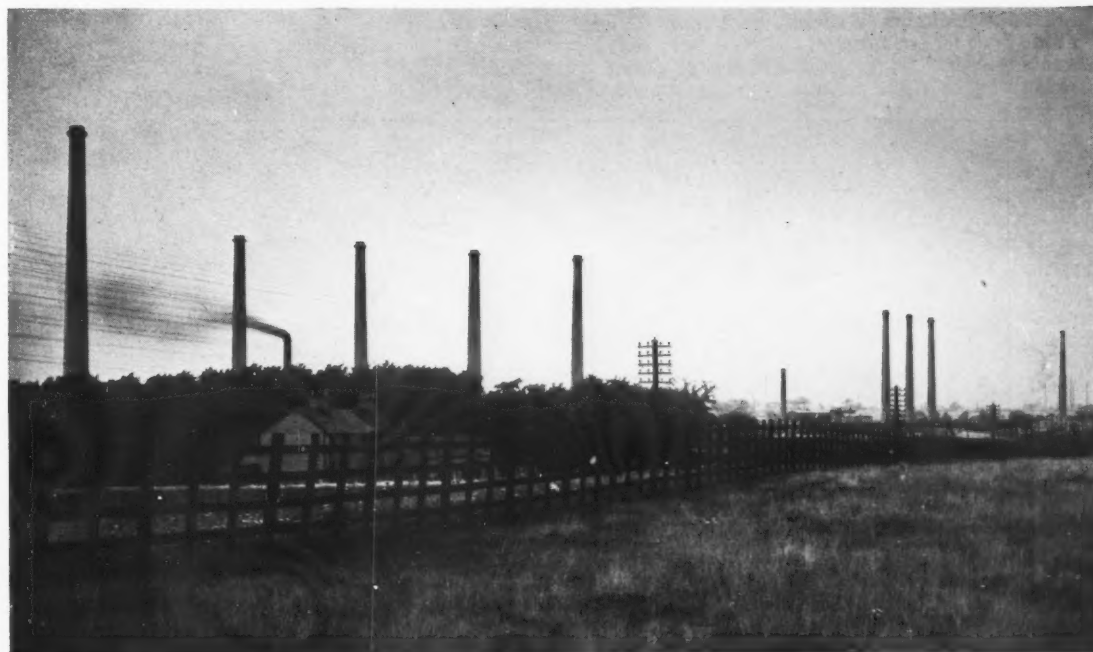
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record is thus kept up to date. Six new designs have just been added to the collection, the wall bracket illustrated on this page—and which may be fixed either vertically or horizontally—being one. The chief merit of these light fittings is their simplicity, those with any tendency to ornateness at once losing in design, though they are all decidedly good. Unfortunately it cannot be added that they are equally cheap. Of course one expects to pay a little more for good design, and until the public shows its preference for articles of good design by buying them in large quantities it is not possible to produce them really cheaply, but if Messrs. Troughton and Young could reduce the cost of their fittings it would do something to induce people to choose them instead of cheaper things of poor design.

The general contractors for Messrs. W. S. Crawford's building were E. A. Roome & Co., Ltd., and among the artists, craftsmen and sub-contractors were the following:—The Abbey Heating Co. (heating); The Asbestos Cement Products, Ltd. (Decolite floors); Concrete, Ltd. (fireproof floors); Diespeker & Co., Ltd. (terrazzo floorings); Jacob White & Co. (electrical work); W. James & Co., Ltd. (steel windows); Medway Lift Co., Ltd. (lifts); Metal Propellers, Ltd. (Staybrite metal work); Anselm Odling & Sons, Ltd. (marble); Raines & Porter, Ltd. (external cement rendering); Salter, Edwards & Co., Ltd. (asphalte); Speirs & Co.

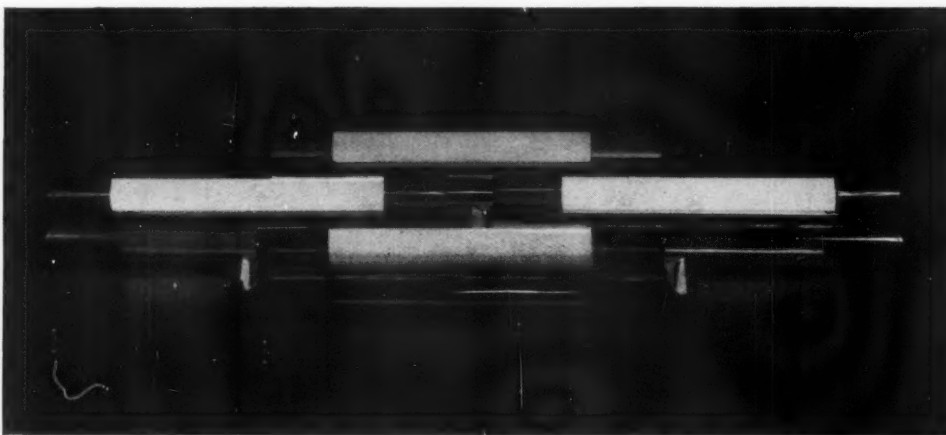
(ironmongery and sanitary fittings); Sturtevant Engineering Co., Ltd. (vacuum cleaning plant); W. E. Whiteside, Ltd. (metal lift enclosures); and H. Young & Co., Ltd. (steelwork).

The general contractors for the Cresta Silk factory, Welwyn Garden City, were Welwyn Builders, Ltd., who were also responsible for the electric light fixtures and plaster; and among the artists, craftsmen and sub-contractors were the following:—Venesta, Ltd. (birch plywood and partitions, and shop fittings); John Hall & Sons, Ltd. (glass); Matthew Keenan ("Arnesto" concrete

floor paint); James Coombe & Son, Ltd. (central heating and radiators); W.G.C. Electric Supply Co., Ltd. (electric light fixtures); J. H. Hawes and W. Bird (door furniture); Hope & Sons (casements); Marb-l-cote (decorative plaster); J.

H. Hawes (metalwork); Waring & Gillow (carpets); and W. Brown and W. G. City (signs).

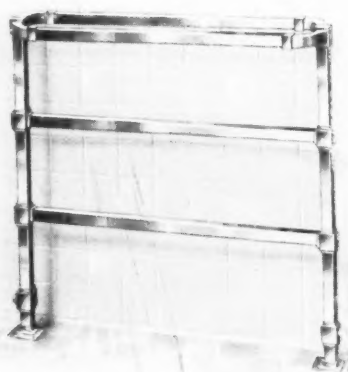
Among Messrs. Best and Lloyd's publications is a book entitled *Architectural Lighting*. This is composed of examples of work carried out to architects' designs in public buildings—with the exceptions of Nos. 10 and 11 Downing Street. The illustrations show a general view and a detail of the light fitting in each case. The text is spare and to the point, confining itself to necessary and



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The illustration shows the Library, Girl's Side, Bolton School.

Architect:  
C. T. Adshead  
A.R.I.B.A.

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useful information. The types of the buildings and the styles of the architects vary sufficiently to give a very adequate idea of the range of the firm's work. The illustration reproduced here is

of the main entrance hall of the School of Hygiene of which P. Morley Horder and Verner O. Rees were the architects.



\* \* \*  
The general contractors for the Cresta Silk Shop, Brompton Road, S.W.1, were Welwyn Builders, Ltd., who were also responsible for the demolition, the terrazzo paving, electric wiring and fixtures, decorative plaster, joinery, shop fittings and signs; and among the artists, craftsmen and sub-contractors were the following:—John Hall & Sons, Ltd., and Pilkington (mirrors and glass); Newton (plate glass); Venesta, Ltd. (waterproofing materials, shop fittings); Young, Osmond & Young (central heating, electric heating); Crittalls (door furniture and casements); Samuel Wills (decorative plaster); H. Green (decorative plaster); W. Tysoe (joinery); Waring & Gillow (carpets); Harrods (curtains); J. H. Hawes (furniture); J. H. Hawes and W. Brown (signs).

\* \* \*  
The general contractors for the Guest House, "Snoglands," Bembridge, Isle of Wight, were J. Rousell & Son, who were also responsible for the excavations, foundations, dampcourses, and bricks; and among the artists, craftsmen and sub-contractors were the following:—Langley (London) Ltd. (tiles); J. Binder (metal casements and leaded glazing); Hartley & Sugden ("Thermostove" Range); Bratt Colbran & Co. (grates); Gillham & Jones (electric wiring, electric light fixtures and bells); Davis Bennett & Co., Ltd. (sanitary fittings); Comyn Ching & Co., Ltd. (door furniture); J. Binder (window furniture); and The Kingsmill Metal Co. (iron staircases and metalwork).



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